GET A JOB!
Search tips, cool classes in Careers and Ed P19

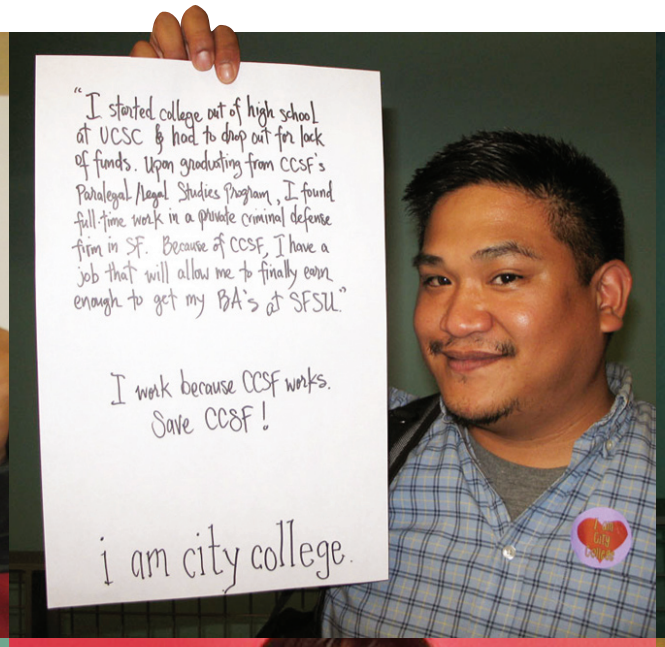
HIGH ON OUTSIDE
Stevie Wonder vs. Skrillex at Outside Lands P30

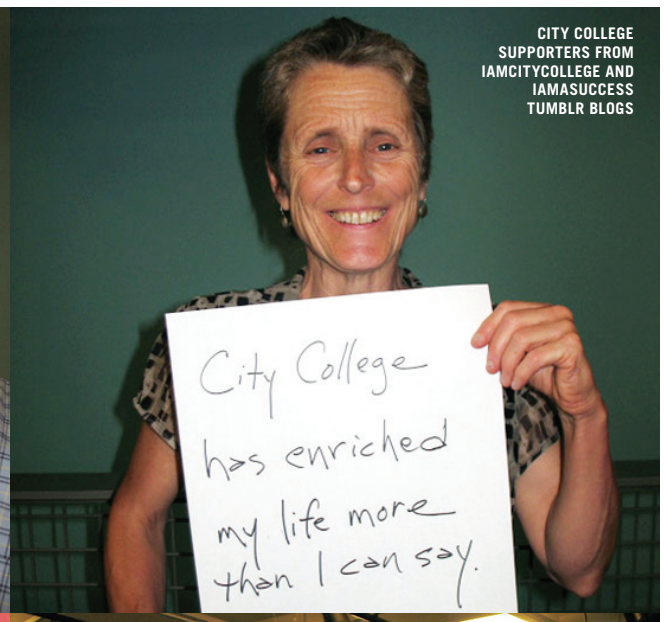
LILO REHAB
'Project: Lohan' drags Lindsay from gutter P34

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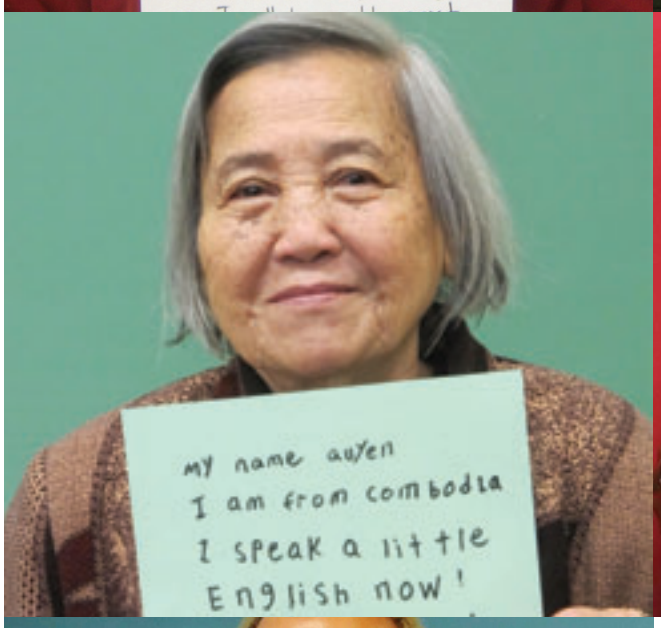
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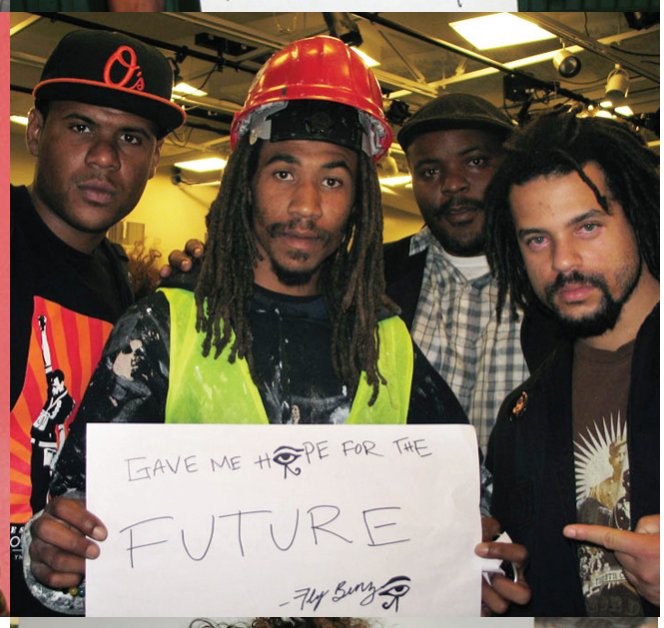


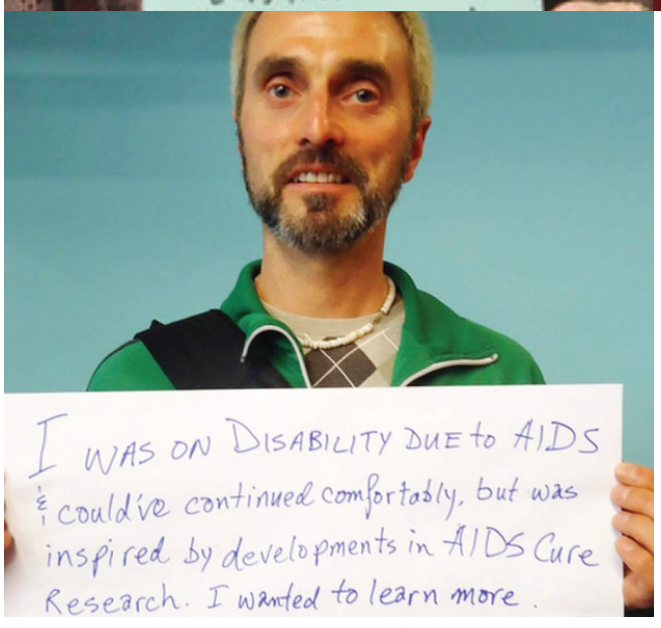


CITY COLLEGE SUPPORTERS FROM IAMCITYCOLLEGE AND IAMASUCCESS TUMBLR BLOGS









SAVING CITY COLLEGE

Can a new coalition of activists, educators, and students rescue the threatened institution? P12



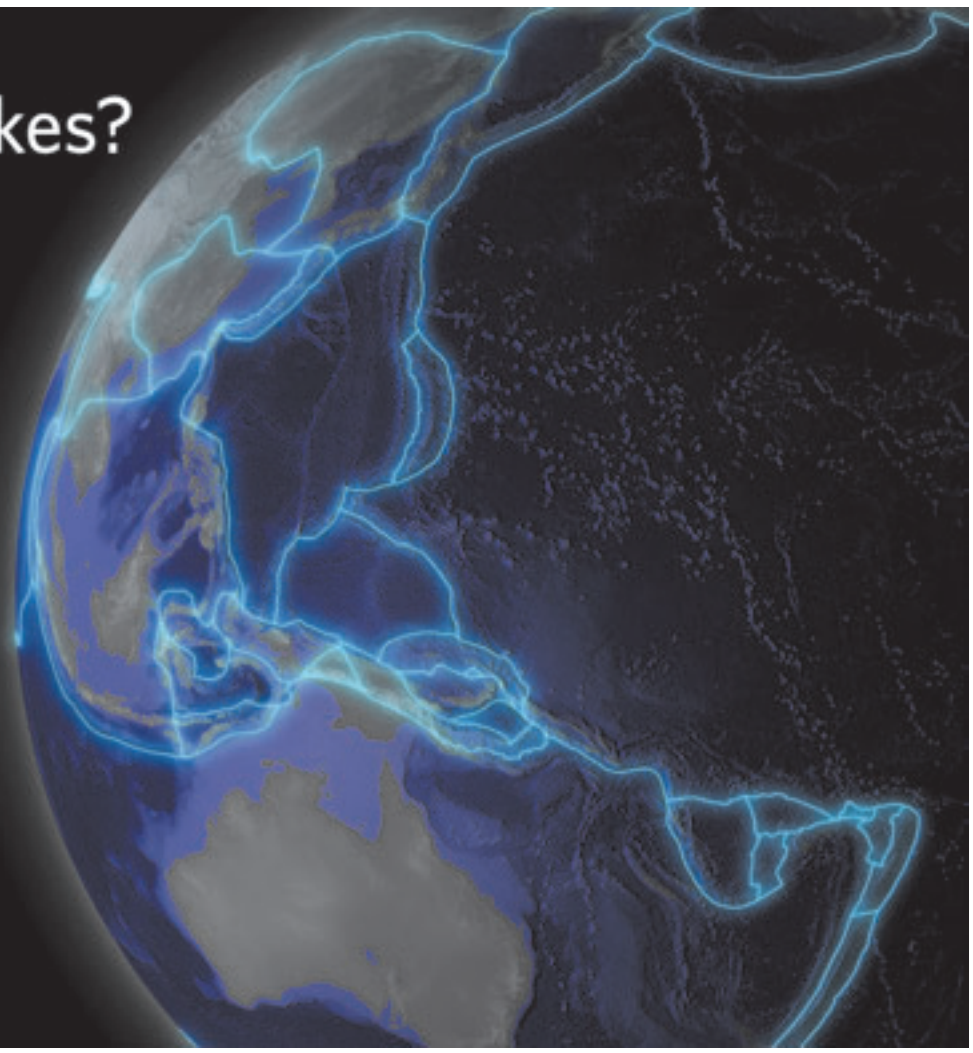
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"ALL MARIJUANA STORES ARE ILLEGAL UNDER FEDERAL LAW." — US ATTORNEY MELINDA HAAG

GUARDIAN INTELLIGENCE

What you need to know



A WAKE FOR POT

A lively, fragrant, and colorful funeral procession marched through the streets Aug. 1 from Lower Haight — home of the Vapor Room until just a day earlier, the latest medical marijuana dispensary forced to close by a federal crackdown — to the Federal Building, where US Attorney Melinda Haag (embodied on the march by a huge, creepy puppet) directs the attacks on the cannabis industry. While most protesters blamed President Barack Obama for breaking his promise to respect state law, the criticism of Haag was particularly harsh. Cathy Smith, whose HopeNet dispensary was also shuttered Aug. 1, urged protesters to "go up to that evil woman's office tomorrow." Embattled Harborside director Steve Deangelo accused her of usurping Californian's rights. The crowd yelled taunts and insults up to Haag's 11th floor office. Only Assemblymember Tom Ammiano offered her words of sympathy — "for that house that fell on her sister." Ouch.



PYJAMA JAMMIE JAM

Our fondest wish would be to welcome Cal Academy of Sciences' six new striped pyjama sharks with a Kid N' Play-style pajama party. The "docile, mild-mannered" sharks were dropped into the Academy's African penguin exhibit earlier this week. (That's penguins and pyjamas, not pajamas in pajamas, darn it.) And given their complacent and nocturnal nature, the sharks are expected to spend much of their time in the crevices and caves of the exhibit. We think a rousing version of "Ain't Gonna Hurt Nobody" could draw them from the folds.
www.calacademy.org



MIRKARIMI TO GET 15-INCH SHAFT?

On Aug. 16, the Ethics Commission plans to finally deliberate and decide whether to recommend permanently removing suspended Sheriff Ross Mirkarimi from office, ruling whether grabbing his wife's arm on Dec. 31 constitutes official misconduct. But John St. Croix, the commission's executive director, will still have a few week's of work afterward to finish compiling a written record that is more than 15 inches thick. The Board of Supervisors — where it takes nine of the 11 votes to remove Mirkarimi — is expected to vote around the end of September, about a month before the election.



SF NEWSPAPER CO. FILE PHOTO

LOOK OUT BELOW!

Sure, 1972 produced *The Godfather*, *Deliverance*, *Solaris*, and *Deep Throat*. But none of those classics contained a glamorous cruise ship that flips upside down (on New Year's Eve, no less), sending its all-star cast a-scramblin'. Despite its (literally) over-the-top premise, The Poseidon Adventure collected a Best Song Oscar for its syrupy theme, "The Morning After", and has gained a steady cult following over the years. Poseidon survivor Carol Lynley — she plays the ship's singer, the role Fergie played in the best-forgotten 2005 remake — drops anchor Sat/11 at the Castro Theatre to hang with her good friend Marc Huestis for "The Poseidon Event-ure!" The 40th anniversary screening also features a Shelley Winters look-alike contest. Look out below!
www.castrotheatre.com

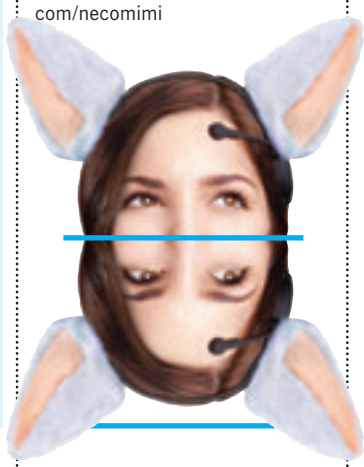
THE YEAR OF EURO PONG

Mission Mission's Allan Hough hit a vein when he imported all-out, Berlin-style ping pong madness to the States. His American Tripps parties have been smash hits for the athletic boozers among us. Celebrate the free party's one-year anniversary at Z Space (450 Florida, SF. www.zspace.org) on Sat/11. DJ Primo will be on hand with a timewarp set spanning 1950s R&B all the way up to today-today rave beats.
www.americantripps.com



PRETTY KITTY BURNER SWAG

A San Jose company has invented furry cat ears that swivel in accordance with your brainwaves, or at least in three different motion patterns meant to signal that you're "relaxed," "focused," or "in the zone." Currently they're only available in white, which will makes them the perfect canvas for playa dust, meow? Snag them for a cool hundo at www.neurosky.com/necomimi

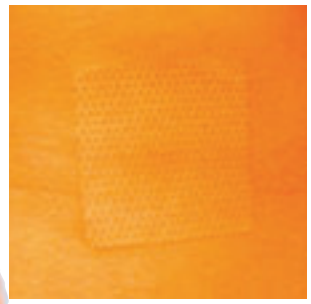


EAGLE NOT YET FLOWN

Queer activists and fancy foodies alike have been watching the fate of the historic (now shuttered) Eagle Tavern space in SoMa, which was on the verge of becoming a rumored upscale-ish restaurant — until a City hearing on Tue/31 delayed the liquor license transfer to the new owners, citing the need for more community support.

HANGOVER-FREE FEST?

Although we've received an onslaught of press releases regarding coverage for all the different acts and offerings at this year's Outside Lands, this is perhaps the only one that gave us pause: "Stop hangovers before they start!" A company is offering a companion piece to the festival circuit, in orange patch form, claiming this "specially-formulated" hangover patch replenishes levels of those things you lose when you start swilling too much outdoor beer. Plus, the makers add, it totally has zero calories. Way to market!



POLITICAL ALERTS

SUNDAY 12
Lessons from Vermont Eric Quezada Center, 518 Valenica, SF; *www.collectiveliberation.org*. 3-5pm, free. Yes, we have the affordable care act, but it leaves much to be desired. Unless you're in Vermont. There, the Governor Peter Shumlin signed universal healthcare into law in May 2011. But of course, Shumlin didn't do this alone. Come hear a presentation from some of the organizers who won this victory, all the way from the Vermont Workers' Center.

MONDAY 13
Undocumented and unafraid Asian Law Caucus, 55 Columbus, SF; *www.asianlawcaucus.org*. 12-1:30pm, free. The Asian Pacific Islander undocumented student group ASPIRE will lead this talk on the immigration rights struggle. The last talk in the Asian Law Caucus-led summer brown bag series is especially timely as undocumented youth work on figuring out if and how they might benefit from President Obama's DREAM Act-esque policy directive, and what it means for family and friends, especially those already in ICE custody. This talk on the issues youth without legal status face and how to keep building towards the DREAM Act.

TUESDAY 14
Milk Club district 5 debate Eric Quezada democratic club, 518 Valencia, SF; *www.milkclub.org*. 7-9 p.m., free. District 5 is in the center of San Francisco, and much of the excitement of November's city elections will center on it's race for supervisor. A big range of candidates will vie for the coveted spot that Ross Mirkarimi left to become sheriff. Milk Club President Anna Conda says candidates will cover drug policy, public space, sex worker rights, the housing crisis, queer seniors' issues, and much more. As an extra special bonus, the debate will be hosted by transgender performer Ben McCoy and the Guardian's own managing editor Marke Bieschke.

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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096) PUBLISHED WEEKLY EVERY WEDNESDAY BY SAN FRANCISCO NEWSPAPER CO., 71 STEVENSON ST., 2ND FLOOR, SF, CA 94105.

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IN THIS ISSUE

NEWS P8
FOOD AND DRINK P26
PICKS P28
ARTS AND CULTURE P30
MUSIC LISTINGS 39 / STAGE LISTINGS 42
ON THE CHEAP 42 / FILM LISTINGS 43

THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Which fall candidates are getting the big endorsements?

In case you missed the Entertainment Commission's Nightlife Industry Summit, we've got the latest tidings from the War on Fun

An interview with world-famous anarchist scholar Andrej Grubacic

NOISE

Live Shots from Aerosmith and Neil Young's gigs

We chat with local instrumental duo Silian Rail

Outside Lands is sold out, but we've got your back-ups: Redd Kross, Shonen Knife, Parallels, new club nights, and Jarreau and the George Duke Trio

PIXEL VISION

Bourne is born again! Kind of. Plus, other movies you should check out

We're used to cult vegetarian restaurants — but a museum cult?

SEX SF

Caitlin Donohue interviews a donorsexual. In layperson-speak, that's a virgin with 15 kids

New coffeetable book for the porn connoisseur offers lots of retro boob shots



TIME FOR REAL POLITICAL DIALOGUE

EDITORIAL August is typically a slow month in San Francisco's political world, with the Board of Supervisors on month-long recess, the Mayor's Office fairly dormant, and even the active political campaigns more focused on running the gauntlet to endless endorsement interviews rather than trying to get the attention of the vacationing general public.

So we think this is a great time for San Francisco's politicians and the public to take a step back from the daily grind, gain some much-needed perspective, and reflect on the issues that this city faces, and what it will take to realize the long-term goal of ensuring the city remains vibrant, sustainable, and inclusive.

Then, we'd like them to come back and engage the public and each other in a real political dialogue, the kind of substantial, complex, honest, and values-based discussion that has been sorely lacking since Mayor Ed Lee and his downtown supporters swept back into power with their promise to "get things done" and create private-sector jobs at any price.

It's time to assess where that deceptive and simplistic "jobs" rhetoric is taking us. They've given big tax breaks and taxpayer-funded perks to Twitter in the name of job creation, but all the city has gotten for that effort are soaring commercial rents in the mid-Market area and one of the most under-utilized Muni lines in the city, the 83X, a gift to Twitter that the city says it can't afford to provide to neighborhoods where new bus lines are needed to relieve over-crowding.

They exempted stock options from the city's payroll tax just before Zynga and Facebook went public, depriving the city of more than $6 million in needed revenue, only to watch their stocks crash and confirm that both were built on the same speculative bubbles that Twitter seems to be riding. As one wry commenter put it: perhaps the city should have invested in real urban farms rather than Zynga's imaginary FarmVille farms.

Unfortunately, it looks Mayor Lee and the power brokers who put him into office are showing few signs of changing course. Venture capitalist Ron Conway, Chinatown's Rose Pak, and former Mayor Willie Brown — all of whom have serious conflicts of interest between their political advocacy and private financial interests — are clearly influencing Lee. The fact that Lee renominated Republican dentist Michael Antonini to a fourth term on the Planning Commission, where he'll continue acting as the developers' "quarterback," is only the latest indication of the problem.

They have been very effective at exploiting people's understandable economic insecurities and making private job-creation the sole imperative at City Hall. Yes, we want jobs, but that's not enough. We need to diversify the city's economy with jobs of all kinds (including the those that use the light industrial spaces now being rapidly converted to market rate housing) that pay a living wage and have good benefits (such as health insurance, and not the shady health care reimbursement funds many restaurants use). We also need to recognize that government jobs are important, and that cutting them to fund business tax breaks is bad policy.

In the city of St. Francis, elected officials should strive to protect the weak from the strong, not just cast their lots with the winners of the current economic system. That means stronger protections of small businesses from corporate competitors, a more robust commitment to affordable housing than what's on this fall's ballot, transit and cycling

CONTINUES ON PAGE 7 >>

WHEN THE PEOPLE LEAD

BY JON GOLINGER

OPINION Thursday, July 19, 2012 was an especially gorgeous day in San Francisco. On that warm and sunny summer afternoon, a colorful collection of more than 100 citizens from every corner of the city gathered together on the steps of City Hall to announce they had done something political insiders and powerbrokers had just weeks earlier dismissed as "impossible."

This grassroots coalition of neighborhood leaders, tenant activists, homeowners, seniors, environmentalists, and recreation enthusiasts had just collected more than 31,000 petition signatures in less than 30 days from San Francisco voters. For the first time in more than 20 year, they had just qualified a referendum for the ballot challenging a Board of Supervisors-approved ordinance. They had just stopped in its tracks the seemingly done-deal to dramatically increase height limits on the waterfront for the proposed 8 Washington luxury condo high-rise project.

This citizen activism was made even more difficult by developer Simon Snellgrove, who went to extraordinary lengths to interfere with the petition drive and prevent it from succeeding, including:

• Using crafty legal maneuvers to require the petition to include not just the five-page city ordinance it challenges, but 515 additional pages of charts and addendums. This created a 520-page "book" that was expensive to print and heavy to carry.

• Spending $30,000 to pay hired "blockers" to encircle petition gatherers wherever they could find them and shout, intimidate, and otherwise interfere with their talking to voters.

• Paying an attorney to hover over the shoulders of workers at the Department of Elections as they counted petition signatures, repeatedly challenging their decisions.

While all of these hurdles and questionable tactics certainly had an impact, the citizen activists and volunteers nevertheless perse-

CONTINUES ON PAGE 7 >>

EDITORIALS

TIME FOR REAL POLITICAL DIALOUGE

CONT>>

improvements that serve the people who need them most, adherence to development standards that limit building height and automobile use, better protections for the two-thirds of city residents who rent their housing, keeping parks and recreation facilities open to all, refusing to let the homeless or poor be harassed or demonized, and generally seeing to the city's business, not the business of big business. SFBG

WHEN THE PEOPLE LEAD

CONT>>

vered. The 65 boxes overflowing with signed petitions were certified as sufficiently valid by the San Francisco Department of Elections. The "impossible" was done.

A recent poll by David Binder Research found that voters citywide would overwhelmingly reject the 8 Washington waterfront height limit increase by a vote of 56 percent to 25 percent if the Waterfront Referendum were put to a vote today. However, before it is officially placed on the ballot, the referendum process offers the Board of Supervisors a "second-chance" to make the right decision at its September 4th meeting.

Supervisors Christina Olague, Jane Kim, Eric Mar, and Malia Cohen — who all voted in favor of the waterfront height limit increase in June — now have the opportunity to take some time to talk with their constituents, reexamine their initial decision, and hopefully make a different choice.

But if they fail to do so, the referendum on the proposed 8 Washington project's "Wall On the Waterfront" will appear on the November 2013 ballot and the people will decide. The people will decide whether a special exemption should be made to give away prime public land to a developer to build multi-million-dollar condos that 99 percent of San Franciscans can't afford. The people will decide whether to allow the construction of a high-rise luxury condo building on the waterfront that would be 50 feet higher than the old Embarcadero Freeway. The people will decide whether we should protect or neglect our unique and beautiful waterfront. If the leaders fail to lead, the people will lead. SFBG

Jon Golinger is the Campaign Director for No Wall on the Northeast Waterfront www.NoWallOnTheWaterfront.com



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ANARCHIST ADREJ GRUBACIC HEADS CIIS'S NEW ANTHROPOLOGY DEPARTMENT. GUARDIAN PHOTO BY YAEL CHANOFF

CREATING ACTIVIST SCHOLARS

New anarchist-led program at CIIS aims to help Bay Area social justice groups

BY YAEL CHANOFF
yael@sfbg.com



This semester, the California Institute for Integral Studies (CIIS) will start a new Anthropology Department featuring teachers who are grassroots organizers with decades of experience, including Boots Riley, Roxane Dunbar-Ortiz, Sasha Lilley, and Chris Carlsson.

The program's goal is to create "activist scholars," to get students into communities outside the institution, and to use their research and intellectual opportunities at the school to move social justice projects forward. And the man who organized it all is an unrepentant anarchist.

"The most distinguishing character of anarchism for me is prefigurative politics — creating the new within the shell of the old," Adrej Grubacic, the new department head, told us.

His classes come at a time when anarchism is being more widely discussed in the US than it has been for generations. Non-hierarchical general assemblies and consensus-based "direct democracy," long practiced in anarchist and other leftist circles, swept across the country along with the Occupy movement last year.

Anarchists have been associated in the public eye with everything from spirit-fingered affirmations to the masked, black-clad protesters smashing bank windows and scrawling anti-corporate messages on walls. But Grubacic says it's more than that.

As anarchism exploded into practice in Occupy's tent cities, it was also experiencing a renaissance in the ivory tower. The North American Anarchist Studies Network was founded in November 2009, and since has brought together a growing number of professors who want to explore and teach anarchism through annual conferences.

Big names such as Yale Anthropology Professor James Scott have declared themselves anarchists. In a country where the study of economics is usually code for the study of capitalism, professors longing to talk alternatives are coming forward in droves.

It's more than a little ironic that, within an ideology focused on a lack of hierarchy, it can be hard for those on the street to connect with those in the lecture halls. So how can the academic-types truly support The People?

From Zapatista schools in Mexico to universities run by the Landless Worker's Movement in Brazil to popular universities throughout Canada and Europe, people all over the world have developed institutions based on anarchist and Marxist principles.

Now, in San Francisco, Grubacic is hoping to do the same.

A historian who was an anarchist by age 13, Grubacic grew up in socialist Yugoslavia, a country engulfed in brutal civil war by the time he reached his 20s.

"I was raised a Yugoslav," Grubacic says. "So I was raised to be a citizen of a country that doesn't exist anymore."

He was teaching history at the University of Belgrade, but his political beliefs became a problem.

"The political cultures and political groups in power were either Serbian nationalists or these hypercapitalists," Grubacic told me. "And going after them, because I was publishing and I was doing a lot of things, was—let's say, not a smart career choice."

It was with input from his mentor, famed leftist writer and academic Noam Chomsky, that Grubacic left the crumbling Balkan state for his own safety. After a frustrating stint at University of San Francisco, he found CIIS.

"This is the first place where I think that I was hired because I was an anarchist, or I am an anarchist. It's kind of funny," Grubacic says.

Founded in 1968, CIIS grew out of the California Institute of Asian Studies, and has quietly taught holistic approaches to psychology and integrative approaches to psychology, spirituality and the humanities since then . Today 60 percent of CIIS students are studying clinical or counseling psychology. The Anthropology and Social Change program is part of the School of Consciousness and Transformation.

"It's the only department like it in the United States," Grubacic says. "This is going to be one of the few places where anarchism is going to be studied."

"So anarchist social theory, anarchist education, anarchist ideas in general. We are going to study them, seriously, because they need to be recognized seriously. It's a beautiful history, it's a beautiful tradition," he says. "How important it is, I think, is revealed, by the recent rediscovery or reinvention of anarchism at Occupy. So I think that it's more relevant than ever to create a space where anarchism will be studied."

A CIIS education doesn't come cheap. Two years in the masters program costs at least $35,000, and to earn a PhD will cost more than $60,000. Scholarships and financial aid are available, but Grubacic called the question of access to this program "a huge question."

"It's troubled me from the very beginning," he says. "We are creating an experiment. It's a social justice, community-based program in a private school."

He hopes, however, that students will learn applicable skills in the program. Classes on radio, film, and writing, Grubacic says, will give students practical skills. "They will be able to continue, either as academics and go to get their PhDs,

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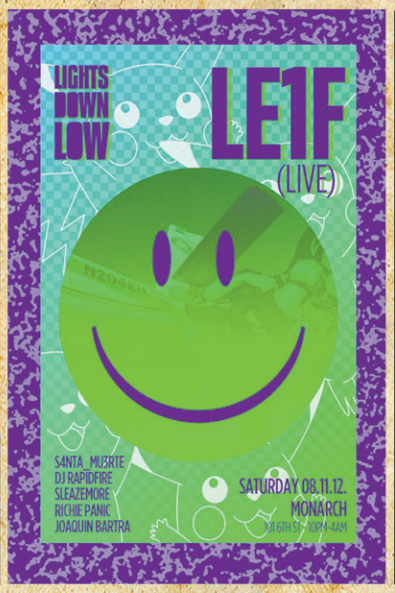
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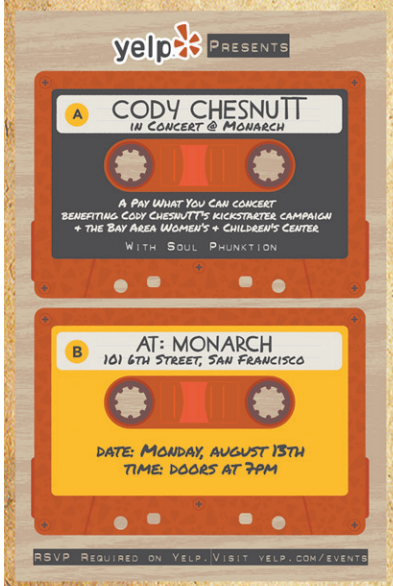


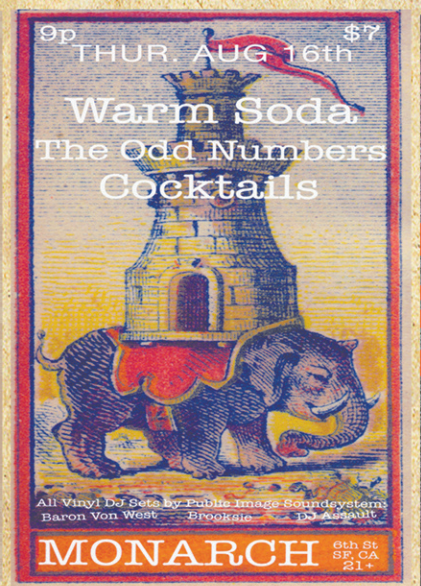


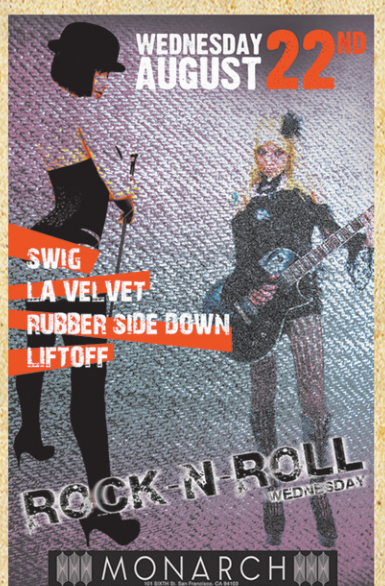








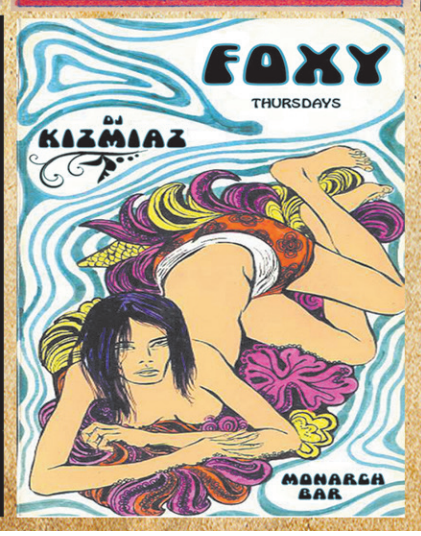












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or to join the non-governmental sector, to work with NGOs, to work with community groups, to work with labor groups."

Not the most lucrative professions, perhaps, but likely the chosen fields for many Anthropology and Social Change students.

Grubacic calls creating a program based on teaching grassroots and subversive knowledge in an elite institution "a paradox," and one he's not alone in. Grubacic got advice on the issue, he said, from Anibal Quihano, a Peruvian scholar known for his theories on colonial power who now teaches sociology at the Binghamton University in New York.

In fact, Grubacic practically convened a conference of post-colonial and anarchist scholars to help develop Anthropology and Social Change. Grubacic sent the program's description around to everyone from his buddy Chomsky to Immanuel Wallerstein to World Social Forum organizer Boaventura de Sousa Santos. He got advice, too, from organizers at the Popular University of Quebec and the Popular University of Social Movements, a school in São Paulo, Brazil run by the landless workers' movement there.

"The deciding thing about our own methodology was that we would like to listen, both to the voices coming from the past, so people who are doing similar things before us, and to people who are doing similar things right now," Grubacic said. "We also went — and this is the third form, let's say, of listening — to the people in the community."

He reached out to contacts and friends of professors in the university, as well as hanging out in gathering places and striking up conversations with those who showed up. He told one story of doing this covert outreach in the Tenderloin National Forest, the botanical garden and neighborhood spot just 10 blocks from CIIS's building on Mission and 11th streets.

"Some people were completely uninterested and thought, what's the purpose? Who are you, with this weird accent? Go home," Grubacic laughed. Some, though, were more receptive, including a woman who said the program could help with those fighting against San Francisco's problem of environmental racism.

"This person told me that she thinks activists can come to a particular community, do an ethnography, do research, and then present that research to people in the city, and show the people who have power in the city to make decisions why such behavior is unjust," Grubacic said.

In the end, that is essentially how the program will work. Students will partner with local organizations, neighborhood groups, or other affiliated people working on social justice goals, doing research to help further their goals.

"The document they're going to produce after two years of activist research is going to be written for that community," Grubacic said. "We are the second readers. We are less important in the process. What they do has to be useful to the community. They have to be passionate about working with that community group. And they have to produce something that's going to be useful to what that community group does."

In addition to classes and research projects, students will participate in "convivias," one of the most unique aspects of the program. People from the public, scholars, and others with special knowledge will hammer out ideas with students in week-long "political laboratories." Revolutionary art will be practiced in a convivia called "Atelier of Insurrectionary Imagination." And Grubacic and his students will turn a certain vacant part of the CIIS building into an "Emergency Library," a place for books as well as what the program description calls "scholars on call, responding to the emergent needs of the communities in struggle, who might be in need of legal advice, activist companionship, scholarly input, or a media suggestion." The convivias have corresponding student work-study positions — yes, there will be a paid Emergency Librarian.

CIIS spokesperson James Martin said Grubacic brings a lot to the school: "The thing I'm really excited about is that we're engaging the local community. We live in San Francisco for a reason. This is one of the places in the world where all these intellectuals come together who have the passion to try and change things."

Despite the paradoxes and problems that come when the elite meets the grassroots, Grubacic has high hopes.

"We need to redefine what it means to be an intellectual who works within academia," he said. "And the only way to do this is to become a part of a larger social movement's formation, that is aimed at changing society. We cannot offer much. But we can offer something." SFBG

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STUDENTS AND FACULTY ENGAGE WITH PASSERSBY IN FRONT OF CITY COLLEGE OF SAN FRANCISCO'S MISSION CAMPUS DURING SUNDAY STREETS EVENT ON AUG. 5. PHOTO BY SARA BLOOMBERG

FOR MORE NEWS CONTENT VISIT SFBG.COM/POLITICS



THE NEW UNITY

Disparate groups come together to help save City College

BY JOE FITZGERALD AND SARA BLOOMBERG
news@sfbg.com

CAREERS AND ED City College of San Francisco (CCSF) is fighting for its life, and that struggle has turned old enemies into new allies. Suddenly, past differences seem less important than the need to work together, bringing a new sense of unity and purpose to the troubled community college.

In June the school was sanctioned and ordered to "show cause" from the Accrediting Commission of Community and Junior Colleges, putting it on the brink of losing its accreditation — certification necessary for the college's degrees to be worth anything and for the school to secure federal aid (see "City College fights back," July 17).

Twelve workgroups comprised of faculty, staff, administrators, students, and college board members are working feverishly to prove by October that the school is making major progress. Otherwise, it could face dire consequences.

While few people with any education or political background believe the school will actually close, there are serious consequences if its accreditation is revoked. A special trustee assigned by the state chancellor's office could assume the powers of the college's board or the school could be merged with another community college district.

The only college in California to ever suffer both of those fates was Compton Community College in 2006. Though the two colleges serve wildly different communities, many speak of their fates in the same breath. Its shadow hangs over City College like a ghost of what is to come.

WORKING TOGETHER

The newfound sense of common purpose was displayed on Aug. 1 in CCSF conference rooms, where once-battling special interest groups and employees gathered to tackle problems that have plagued the school for years.

The feuds aren't just of interest to political geeks and college insiders. Infighting and a dysfunctional governance structure had stalled the school from tackling urgent issues, according to the accrediting commission.

"During interviews, criticism regarding the efficiency of the institutional governance process was revealed. The criticism centered on the length of time to reach a recommendation. It was also noted that there may be misunderstanding regarding the role of a recommending body versus a decision-making body," according to the commission's report.

That snippet of the 66-page critical report represents years of strife at the school, not only among the school's elected trustees but also between the board and other college groups on issues ranging from placement testing to school site closures.

The 12 newly formed workgroups — constituted by the Chancellor's Office and comprised mostly of faculty, administrators, and trustees — met to discuss issues and make recommendations to the system's decision-making authorities: the Chancellor's Office and Board of Trustees. One of the workgroups is in charge of evaluating that very decision-making system, with 14 people from different college constituencies hashing out a new style of democracy for the school.

At their first meeting, the members brought in stacks of papers to hand out — research on best practices and policies in college governments around the state and the nation. This particular workgroup discussed how an ideal student government should run, and how to enact those changes at City College.

The workgroups are brainstorming sessions, and each one has a different task ahead of it, including how to measure student learning, leveraging technology to streamline the school, facilities planning, and fiscal planning. Each workgroup acts independently, although some themes and members overlap.

The Board of Trustees is scheduled to meet and report on the progress of the workgroups on August 14 — the day before fall semester classes begin.

A final, preliminary report based on the findings of the dozen workgroups is expected to be completed before the accrediting commission's October 15 deadline. With everything on the table, from staff layoffs to campus closures, CCSF is an anxious institution facing an uncertain future.

THE GHOST OF COMPTON'S PAST

In Compton, faculty and staff lived in constant fear of losing their jobs between 2002 and 2006, while the school was at risk of losing accreditation. Its path offers some lessons for CCSF.

"From three or four years prior to the accreditation being revoked, every March everybody got a pink slip and then you found out, you know, whether or not you actually had a job to come back to the next year," Ann Garten, the community relations director of El Camino Community College District, told the Guardian in a phone interview.

El Camino swooped in to save Compton from total closure when its accreditation was revoked in 2006. The fate of employees at City College is a mystery for now, but based on Compton's experience, part-time faculty are most at risk.

During spring semester, City College had nearly 1,700 instructors, approximately half of which were part-timers, according to college payroll documents. The school's faculty are represented by the American Federation of Teachers Local 2121.

Classified workers — those who perform services such as administrative support, technology services, and grounds maintenance — could also be at risk. Their numbers exceeded 800 during the last fiscal year, according to the school's assistant director of research, Steve Spurling.

They are represented by the Service Employees International Union Local 1021, a large and active union that also represents most city workers. In recent years, both unions have already taken pay cuts and freezes on raises and accepted furlough days to help plug the college's fiscal holes.

If a special trustee were to take over, these

CONTINUES ON PAGE 14 >>

QUICK FACTS ON CITY COLLEGE OF SAN FRANCISCO

- CCSF has 10 main campuses: Ocean (Ingleside), Mission, Civic Center, Chinatown, Southeast (Bayview), Evans, Noe Valley, John Adams (on Masonic), Fort Mason, and Downtown.
- CCSF also has single class "instructional sites" littered throughout San Francisco in various office spaces, spare SFUSD classrooms, and other locations. The exact number of these sites isn't known by the college, but they are estimated at more than 100.
- CCSF's English as Second Language (ESL) Department serves around 20,000 students annually, compared to an English Department that serves around 7,000.
- Non-credit courses at City College are tuition-free, as mandated by the state, although some charge nominal fees. Credit courses at CCSF are $46 a unit. A semester of full classes (12 units) costs less than a single course at San Francisco State University.
- The neighborhood campuses primarily provide non-credit classes including ESL, certificate training, and enrichment courses. Ocean Campus in Ingleside provides the bulk of credit courses, which are used to attain associates degrees or transfer to a four-year university.
- Tracking exactly how much each campus costs the school is difficult, according to school officials. Faculty and staff serve multiple campuses frequently, and many services aren't tracked on a campus basis, making campus consolidation or closure something that will take time to evaluate.
- The state funds community colleges based on enrollment, a process known as "apportionment." The enrollment time is measured in Full Time Equivalent Students (FTES), a measure of instructional time in hours.



PHOTO BY BETH LABERGE/SF NEWSPAPER CO.

- CCSF has been absorbing about $24 million a year in costs to non-credit courses when the state reduced the amount of apportionment it allotted to schools for non-credit courses. The school did not want to reduce classes in light of state cuts, and began paying for them out of pocket.
- Credit classes receive higher rates of apportionment than non-credit classes.
- In order to make up for the unique nature of its campus sites, the state offsets low apportionment at CCSF with money called a "foundational grant." Essentially, the school receives anywhere from $500,000 to $1.5 million a year for specific campus locations. SFBG

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workers would become even more vulnerable. But even without a special trustee, will there be layoffs?

Though there is no definitive answer yet, "everything needs to be on the table," Trustee Steve Ngo told us. Yet most indications are that part-timers are at the most risk.

"I'm not convinced [full time faculty] pay cuts are what is called for. Our part time is the highest paid in the country," CCSF Chancellor Pamila Fisher told the Associated Student Presidents, made up of elected leaders from CCSF's eight main campuses. "We pay them health care. That's unheard of" and could be re-evaluated, she said.

Yet it's also possible that more creative and aggressive fundraising could save the part-timers and other college functions. Alisa Messer, president of AFT local 2121, said statewide categorical funds exist expressly to help fund part time faculty health care costs, she said, although not all colleges follow through.

"ONE OF THINGS WE'RE LOOKING AT IS WHETHER WE SHOULD HAVE NINE SITES."

CCSF CHANCELLOR PAMILA FISHER

"AFT 2121 has been a leader in this state, and in fact in the nation, on increasing parity for part-time/contingent faculty," Messer said. "We will not allow this crisis to be an excuse to roll back significant progress that has been made on the rights of our most vulnerable faculty."

The commission's June report dinged the school for spending higher than average levels on salaries and benefits, 92 percent of their funds to be exact, while other community colleges in the Bay Area have figures in the low to mid 80s.

Yet many of CCSF's defenders say that comparison isn't fair or accurate, noting San Francisco's higher cost of living and the fact that the district provides health coverage to part-time faculty, which most other community colleges in the state do not provide.

SERVING STUDENTS

As the college unites, many conflicts that remain boil down to the question of open access. CCSF currently operates with what it sees as a true community college ethos, where the varied needs of a diverse student population are balanced.

Recent high school graduates preparing for transfer mingle with adult students continuing their education, while English as Second Language (ESL) learners work towards proficiency and others seek new technical skills or transition to a new career.

Many students also take so-called "personal enrichment" courses — one time classes in the arts or languages, for example — that state government has deprioritized as the budget hole has gotten deeper.

"I think we have to spend money better," Ngo said, concerning "non-credit" courses, which are primarily classes for adult learners. He pointed to the fact that ESL classes are a full semester long, despite a unique "hop in, hop out" structure to the lessons, which gives students flexibility in their attendance over the course of the semester.

Reducing the number of weeks in a semester that those classes meet could be one possible strategy for saving money, he said. He emphasized that the college needs to work with hard data, and that calculations from what could be saved by such moves aren't finished.

The number of campuses within the district is also being re-evaluated. "Yes, one of things we're looking at is whether we should have nine sites. Centers may be combined. We don't know if that will pay out yet," Chancellor Fisher told the student presidents, referring to complex funding formulas that could actually prevent CCSF from saving money by closing campuses.

Fisher said officials are researching the possibility of combining campuses in close proximity, which drew a mixed reaction from the presidents. Bouchra Simmons, the Downtown Campus student president, said that combining the Civic Center and Downtown campuses would be disastrous.

"[Downtown Campus] is already pushed to capacity in terms of class size," Simmons said. And the reverse, moving Downtown Campus students into Civic Center, would make it difficult for her

CONTINUES ON PAGE 16 >>

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NEWS



CCSF CHANCELLOR PAMILA FISHER TALKS WITH STUDENT LEADERS ON AUG. 2 AT THE OCEAN CAMPUS. PHOTO BY ANDY SWEET

CONT>>

to drop her daughter off at child care and still be able to make it to school on time.

Emanuel Andreas, Southeast Campus president, disagreed when it came to his constituents. "We understand what is happening, and everything needs to be on the table," he said.

The threat of campus closures and a reduction in non-credit classes are all part of the attack on open access, as some students have said. To combat that, they've formed a new student group aimed at educating the city about what they stand to lose.

Project Unity is comprised of Occupy CCSF students, former student trustee Jeffrey Fang, student body President Shanell Williams, and other students, led by the newly elected student Trustee William Walker. They've rallied for their school at City Hall, where Supervisors Eric Mar and John Avalos have sponsored a resolution to support City College.

Project Unity met at the Mission Campus shortly after supporting the resolution, and started to plan a grassroots campaign to educate the city and its residents about open access.

Bob Gorringe, a member of Occupy San Francisco, was on hand to help the fledgling group strategize. "[Trustee] Anita Grier came out to the Occupy action council, and she was very open," Gorringe told the group on July 31, referring to the longtime board member who is not exactly known for her radical tendencies.

Students taking such a vested interest in their college should come as no surprise, considering what happened to Compton before it folded into El Camino.

Although Compton never actually closed, it hemorrhaged students as public fears of the college closing grew larger, and the student body dropped to around 2,000 when El Camino took over, Garten told the Guardian.

Some students went elsewhere, but many appear to have just abandoned the education system.

"We looked at two or three colleges around Compton and none of us had a significant increase in students from the Compton district" enrolling, Garten said.

In other words, it looked like many disillusioned students had simply dropped out, something that nobody wants to see in San Francisco.

MOVING FORWARD

Just over two months remain for CCSF and its supporters to hash out a preliminary plan. Aiding them is a team of experts that will create a detailed report on everything related to the college's financial woes — possibly the most critical problem area.

The Fiscal Crisis and Management Assistance Team, or FCMAT, explained their process to the college on August 3.

Without revealing any specific details, Michelle Plumbtree, the chief management analyst of FCMAT, warned an audience of a couple dozen interested people that its report would seem negative, but only because that's exactly what the report is supposed to be: a critical review of problem areas.

"You guys are doing incredible things...But that's not what we talk about [in our reports]," Plumbtree said.

Mike Hill, another FCMAT team member, succinctly layed out the biggest obstacles to City College's fiscal future.

"This is not a one year problem...We're looking at three years. What makes that complicated is the governor's tax, and the parcel tax," Hill said, referring to Prop. 30 and the San Francisco ballot measure City College sponsored. "There are four scenarios... It's not predictable."

Prop. 30, the tax measure

CONTINUES ON PAGE 18 >>


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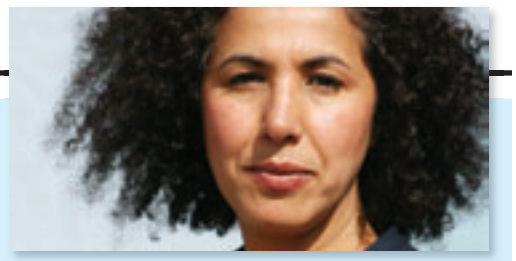
CONT>>

placed on the ballot by Governor Jerry Brown, wouldn't raise new revenue for community colleges. If it passes, they simply break even, staving off more drastic cuts.

But the parcel tax offers more hope for CCSF, if city voters approve it. It would free up $14 million in revenue for this fiscal year, restoring some of what was lost and prevent the deep cuts and scaled back mission that the school's support most fear. SFBG

GOING BACK TO SCHOOL: BOUCHRA SIMMONS

PHOTO BY ANDY SWEET



The first thing you notice about Bouchra Simmons is her hair. Her black curls are bold and larger than life, much like Simmons herself.

Simmons moved to the United States from Morocco in 2008. A single mother of a nine-year-old daughter, Simmons is taking English as Second Language classes as well as business classes and working towards a certificate in management at City College.

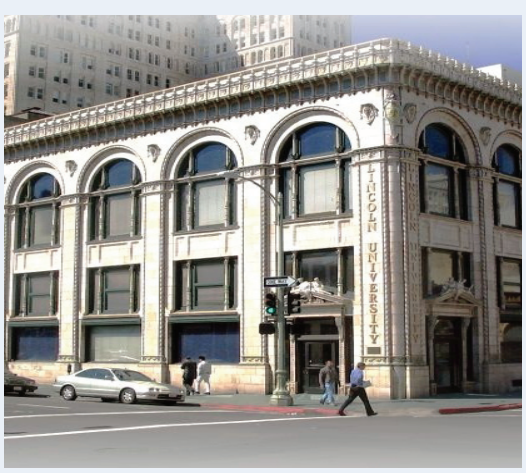
Somehow, she also found time to become Associated Students President at the Downtown Campus. That campus is one of several that the college is now looking at to consolidate. While the analysis isn't complete, the school might move students out of the valuable downtown property to lease it, which may generate $4-5 million a year for the school.

And the ESL classes which Simmons takes could face cuts, too.

Like many other students, she relies on Muni to get around, even to drop her daughter off at childcare and the downtown campus is easier for her to commute to than other campuses around the city.

"We students are not lazy, we have goals, we're craving education," Simmons said. She is going to work with one of the college's new accreditation workgroups and plans on emphasizing the need for the Downtown Campus in particular.

Her dream is to be able to earn a living wage to support her family. "I'm a single mom, and going back to school empowers me," Simmons said. SFBG (**Bloomberg and Fitzgerald**)



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GET A JOB! MARTY NEMKO (LEFT) AND JOEL GARFINKLE HELP YOU NAVIGATE TURBULENT ECONOMIC SEAS.

IF YOU WANT MY ADVICE

Two career coaches on dream jobs — and who's hiring

CAREERS AND ED In July, the unemployment rate in California was 11 percent. Which got us thinking: what's the smart way to job hunt these days? We're not the only ones — this month, the Commonwealth Club is hosting a series of lectures and workshops called "The Future of Work." We tapped two of the series' experts for email interviews, asking Marty Nemko, author of *Cool Careers For Dummies*, and Joel Garfinkle, Oakland-based career coach, for their takes on the matter. They offered two points of view on today's dreary job market. Upside? Nemko, who is speaking five times thorughout the series, is positive that more workers will be needed to implement upcoming immigration reform. Of course, he also foresaw growth in "bio-chemical terrorism." Oh, the future. **(Emily Hunt)**

San Francisco Bay Guardian *Tell us about your Commonwealth Club events.*

Marty Nemko I'll focus on which careers are likely to burgeon [in] the result of [an] Obama win — which ones polls and Intrade [a speculative, crowd-sourced website] betting suggest will occur. I'll also talk about how to survive and even thrive during what may be America's decline and fall.

Joel Garfinkle Working hard and being good at what you do is not enough to attain the level of success you truly deserve. So what exactly makes one person more successful than another? The answer: leveraging and applying perception, visibility, and influence better than anyone else.

SFBG *What kinds of issues are older workers facing in terms of getting new jobs?*

MN It's very tough to convince an employer that a 40-year old with no experience is better than a 25-year old with experience. In this job market, the employer doesn't have to settle.

JG Mid-life career transitions occur because after years of success, many of my clients find that they lack fulfillment. Success isn't enough anymore to satisfy them. [But] it's difficult to make a mid-life career transition due to the lack of financial stability that exists when making the change. Learning of new skills in a different profession can be a daunting and intimidating task.

SFBG *What are some place that are still proving fruitful for job searchers?*

MN Some of my predicted areas for growth are auditing for corporations, the US Treasury, and the IRS; immigration-related bureaucrats that will be needed after Obama gets comprehensive immigration reform after the election; health care advocates to help people get the health care they need as ObamaCare is implemented; and bio-chemical terrorism. Anything mandated will be the last sort of employment to get cut. Lastly, multicultural marketers to address the tastes of the fastest-growing ethnic groups.

JG Information technology is still growing. About two-thirds of hiring manages have been adding staff this year and will continue to add headcount to the IT departments. Health care is still pretty in-demand due to rising ages in the US. And many employers have had difficulty finding and hiring enough engineers.

SFBG *Should people still be striving for their dream job? Is that idea still relevant?*

MN It's in the Bay Area's drinking water. If there was a motto on the San Francisco flag, it would be "Do what you love and who cares if the money follows. My parents will support me."

JG The increase in collective desire to love one's job comes from something missing in a person's life. Statistics over the years have stayed consistent in stating that over two-thirds of Americans are unhappy in their jobs. The task is to recognize that people are uniquely special, have something to give, have a talent no one else shares in quite the same way. SFBG

MARTY NEMKO: "KEYS TO BEATING THE ODDS IN STARTING A BUSINESS"
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www.commonwealthclub.org

JOEL GARFINKLE: "GETTING AHEAD AND TAKING YOUR CAREER TO THE NEXT LEVEL"
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ACCORDION PHOTO BY MELODY GUZMAN COURTESY ACCORDION APOCALYPSE; SUSHI FILE PHOTO BY GETTY IMAGES

LET IT LEARN

What's fresh in Bay education, from pot activism 101 to design degrees

BY CAITLIN DONOHUE
AND EMILY HUNT
culture@sfbg.com

CAREERS AND ED Be not dazzled by the big show across the pond into forgetting your studies! Regardless of how assured and gosh-darn perfect the Olympians may seem, few of us will ever find our dream job by cutting another tenth of a second off our 100-meter dash, or adding another five pounds onto our barbell (egads! Didn't you people check that Korean weightlifter's horrific elbow dislocation last week? Low weight, high reps out there, please.) But there are ample ways to improve your lot in life, by attending a class or two or enrolling at one of our fine educational institutions. We've compiled some amazing options within your grasp here. Grasp... poor, poor Sa Jae-hyouk.

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INTRODUCTION TO ACCORDION

Saturdays at the Accordion Apocalypse repair shop offer a shot in SoMa at learning to tickle the ivories on sweet, sweet squeezebox. For only $20, staff teach accordion-playing hopefuls about the inner workings of the instrument. It's said you'll even emerge from your day of instruction knowing how to wheeze an entire song. Lessons happen once a week and hey, how convenient! If you really take to the accordion, fine specimens are available for purchase mere feet from your classroom.



Saturdays, 4pm. $20. Accordion Apocalypse, 255 10th St, SF. www.accordianapocalypse.com

CAMP WAKEUPOBAMA

You don't have to be a stoner to be upset about the way the federal government has been shutting down our cannabis dispensaries and raiding marijuana trade schools here in the Bay Area. And you don't have to be a stoner to not know, like, what the hell to do about it. Enter patient advocacy group Americans For Safe Access, who is teaching you how to stand up for medical marijuana with its free Camp WakeUpObama program. Earn online merit badges for calling your elected officials, making protest art projects — even coordinating pot-themed street theater with the help of ASA's exhaustive website's educational resources.

www.americansforsafeaccess.org/campwakeupobama

STUDIO SCULPTURE

Maybe you don't want to go back to college, but you are down to take a college class. It happens, and San Francisco State's extended learning department gets it. Register for an Open University course for this kind of real class, real life confluence. For example, its Studio Sculpture course. It's a rare opportunity to get a in-depth studio sculpting experience without all the boring prerequisites. That doesn't mean you won't get ample lessons in theoretical background. You didn't think your trip back to college will be all clay and play, did you?

Tuesdays and Thursdays Aug. 27-Dec. 17, 9:10-11:55am. $960. SFSU Fine Arts Building, 1600 Holloway, SF. www.sfsu.edu

WE BE SUSHI WORKSHOP

Sharpen your hamachi-making skills at this City College of San Francisco two-session course on the best in raw fish prep. We Be Sushi owner Andy Tonozuka opened his first sushi shop in 1987, so he should be able to impart all you need to know, from rolls to sashimi. Best of all: the lessons take place in Tonozuka's classic Mission District eatery. You can't get more San Francisco sushi-authentic than that — and we'll bet you your class fee covers at least a free sample or two.

Sundays, Sept. 26-Oct. 6, 10am-1pm. $65-80. We Be Sushi, 538 Valencia, SF. www.ccsf.edu

SURVIVAL TOOL MAKING

From camp-happy urbanites to professional explorers, Bay Area citizens can take their wilderness savvy to the next level with Adventure Out, one of NorCal's ultimate resources on all things wild. With the organization's flintknapping and stone tools course, students will be introduced and trained in stone technology, which sound like an oxymoron, but actually entails exacting processes like spalling, percussion, and pressure flaking. Apocalypse now!

Sep. 29-30, 10am, $250. Adventure Out, Santa Cruz. www.adventureout.com

DEGREE PROGRAMS

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Body-conscious, food-obsessed Californians can thank their stars that some of the state's brightest students are equally as nutrition-oriented, and driven to make moves in the world of healthy eating. UC Berkeley's College of Natural Resource undergraduate degree in dietetics focuses on disease prevention through understanding metabolic regulation, genetics, and the biological and chemical sciences of nutritional studies. Graduates from the program are generally expected to gun for a future in food production, clinical settings, or community and governmental leadership.

UC Berkeley, 318 Sproul Hall No. 5900, Berk. (510) 642-7405, www.berkeley.edu

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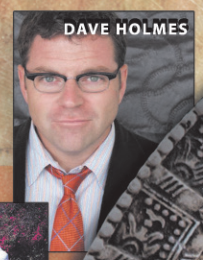
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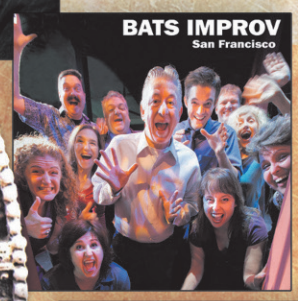
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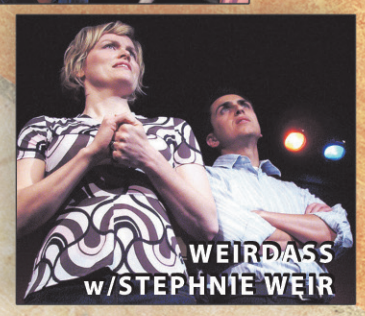












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HOLY STITCH FOUNDER JULIAN DASH (NECKLACES) AND HIS INTERNS IN FRONT OF THEIR WORKSHOP. PHOTO BY WAYLON CHOY

PREACHING DENIM

At Holy Stitch, young people get sew motivated

BY CAITLIN DONOHUE
caitlin@sfbg.com

CAREERS AND ED News that another coffee shop has opened in Mid-Market may not send happy vibes thrumming down your spinal cord, but that's because you haven't gotten a chance to hang out in Trailhead (1100 Market, SF), the community-oriented pop-up cafe that houses Holy Stitch. It's a bright spot amid the Twitter-fueled frenzy, if you're into the creativity of young people, or even just really beautiful clothes.

And yes, the coffee in this tiny space at Seventh and Market Streets is good. It's from farm : table, the Tenderloin eatery that took the limited-seating-locavore model and skipped happily away with it. At Trailhead, f : t partners with the keep-it-real Luggage Store Gallery that has ensured that art entrepreneurship stays local, diverse, and relevant in this neighborhood for years. Trailhead is one component of A Temporary Offering, a planned six-month endeavor in the old Renoir Hotel that also includes a pop-up restaurant and bar.

But fluffy cappuccino foam and deep brown cuppas may not be the images that linger with you after an afternoon here.

Most probably, you'll remember the smiley Holy Stitch Denim Social Club high-schoolers and young people wedged into the plate-glass triangle that makes up the corner of the space. They are usually there running an industrial sewing machine, surrounded by hand-bleached denim jackets with dashiki fabric patches, embroidery, studs, hand-affixed edging. Some take pictures, some just hang and chat with Holy Stitch founder Julian Dash — but they all seem to belong in the space. Which, as part of San Francisco's most rapidly-changing neighborhoods where there are more tech worker new arrivals than local young people, is an accomplishment unto itself.

Dash may not fit your idea of a Mid-Market entrepreneur, though he does sell the wildly colorful designs made by himself and Holy Stitch interns in this space.

"The thing about clothing," Dash says, hanging out in front of Trailhead on a planter box-seat designed by Hyphae Design Lab, which also built the cafe shelves that display seedlings for sale from the Tenderloin National Forest. "It's a way of expressing yourself, but also a way of connecting people. I felt like [when I learned to sew] it was the beginning of my purpose."

His involvement in the Luggage Store began when he entered the gallery to tag up its stairwell. Co-artistic director Laurie Lazer caught him, but instead of kicking him out had two questions for the dreadlocked graffiti artist: did he like math? Did he like kids? The answer was yes to both, and soon enough Dash was tutoring Lazer's son Yarrow.

"We are all about the DIY mentality," says Lazer's partner and co-director Darryl Smith. "Julian is an artist who really embodies that." Lazer and Smith were impressed with Dash's creativity and motivational skills, and soon enough were inviting him to exhibit at the Luggage Store, in group shows and then an exhibit of his own during the month-and-a-half public arts festival Streetopia. Dash occupied a Mid-Market storefront, teaching kids to sew in front of passers-by.

That work moved to Trailhead last month. Some youth come to Dash from local arts high schools, which formally recognize his internship program. Some wander in when they see the bright spools of fabric, the massive sewing machine, and sign themselves up. Some stay with Dash months, some years. Not everyone winds up becoming tailors, but they do get lessons in self-starting.

"I was trying to sew but I ended up messing up one of his machines," says Chris Vargas, who did a Holy Stitch internship through Metropolitan Arts and Technology High School this spring. "He asked what I wanted to do, and I told him music." The teenager got to work learning how to use Dash's mixing equipment, and is now releasing an LP for which he rapped and made beats.

Which is fine. "We're talking about a human brand internship," clarifies Dash, whose impassioned way of talking and motivational powers led to the nickname Pastor — the inspiration for Holy Stitch's moniker. Sounds like Holy Stitch can hang just fine at its new address, even if it's only ensured a spot for the next few months. SFBG

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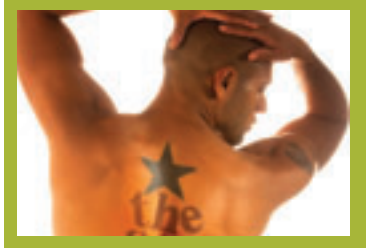
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DEEP BREATHS: PHELPS (TOP) AND SNOOP
PHOTOS BY WILLIE T. COURTESY OF VICE, GETTY IMAGES

WE NEED A HERO

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE News coverage of the Olympics have successfully converted the world's premier sporting event into a gossip fest befitting a British royal family divorce, and talk of record-setting Olympic swimmer Michael Phelps' pot smoking have ignited the cannabis blogosphere. But not so fast: Phelps hasn't owned up to smoking weed since 2009, when he was spotted ripping a bong during an extended break from training. He told CNN in an interview that aired just last week that the feeling of having the photo published was "the lowest of the low." Perhaps the cannabis world should look elsewhere for celebrity endorsement...



THERE'S ALWAYS SNOOP

"Kids were walking around lightheaded. The animals and everything." Oakland radio DJ cum-*MTV News* executive producer Sway had the pleasure of introducing Snoop Dogg's latest reincarnation at a recent press conference (still available online if this abbreviated sum-up doesn't cut it for you.) But before he introduced Snoop Lion, he wanted us to know Dogg had smoked out Sway's guest house on a recent visit — so badly, in fact that it took weeks to air out. Think of the children!

Snoop is. He just recorded *Reincarnated*, a roots album with Diplo. The first single "La La La" already available to buy. The rapper said the project is for his fans that can't stomach his career's gangsterisms. "I can't just keep taking them to a dead end street and dropping them off," he said. "I got to teach them how to fish, how to plant, how to grow." Oh, and he's bored. " I'm a wise man in this music industry," he said. Onto the next genre, where he at least has to hustle.

"I've always said I was Bob Marley reincarnated," the Lion mused. The rebirth apparently took place on visit to a Jamaican temple. A priest informed Snoop "you are Brahimi, you are the light, you are the lion." Said Snoop, "from that moment on, it was like I began to understand why I was there." Helpfully, Vice cameras were on hand for the meeting, for Snoop getting dreadlocks, and for the creation of the album.

A documentary named *Reincarnated* will be debuting at the Toronto International Film Festival, but surely the intrepids of Vice Media will be happy to bring it your way after that.

When Sway asked him straight up if he'd be converting to Rastafarianism, Snoop said that being a rasta was more about lifestyle than religion. "It's the way you live, it's the way you do what you do. I felt like I've always been Rastafari. I just didn't have my third eye open. But it's wide open right now."

What his tri-eye see? Will Snoop Lion shake his mane at cannabis Prohibition in the United States? What would Bob Marley do?



WWBMD?

Tuff Gong would certainly not have been stoked had he been in the Bay on July 31, when SF dispensaries Vapor Room and HopeNet shut their doors for the last time after receiving prohibitory letters from US Attorney Melinda Haag. The next day, activists took to the streets in a mock funeral for medical cannabis, touting "Cannabis is Medicine: Let the States Decide" signs, a coffin, and a paper mache version of Haag to the US Federal Building, where she has an office.

BOOK BEAT

New release exploring the complications involved in ending Prohibition: *Marijuana Legalization: What Everyone Needs to Know* (Oxford University Press, 288pp, $16.95), co-authored by Oakland's Beau Kilmer. Kilmer is the co-director of RAND's Drug Policy Research Center, and appears to be recommending a cautious approach to making pot legal — a prospect being voted on in three states in the fall election. SFBG

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GOOD FOR YOUR SEOUL: ARIA'S ADDICTIVE FRIED CHICKEN (LEFT) AND FUSEBOX'S BACON-WRAPPED MOCHI GUARDIAN PHOTOS BY VIRGINIA MILLER





KOREAN COMMOTION

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE The nation's on a kimchi kick. Truth be told, California has long been home to some of the country's densest Asian populations, so here in the Bay Korean cuisine is at a crossroads — is it a staple? Exotic novelty? With the help of a few new openings, the answer may be shifting. Despite a smattering of Korean BBQ joints in SF and a concentrated Korean population in Oakland, it hasn't been until the last few years that I've witnessed local Korean eateries offering much beyond barbecue.

But now, thanks to the forward-thinking fusion of Namu Gaji and home-cooked joys of To Hyang, Nan, Manna, and Aato, the Bay is getting a crack at more diverse Korean offerings. In Oakland, good times can be had at the "porno bar," a.k.a. Dan Sung Sa (2775 Telegraph, Oakl. (510) 663-5927), so-called due to the Korean film posters lining its walls, though there's actually nothing explicit to be seen. Its fried chicken, Korean beers, and comfortably dive-y atmosphere evoke an under-the-radar speakeasy vibe, reminiscent of long-timer Toyose (3814 Noriega, SF. (415) 731-0232), tucked away in a similarly relaxed spot in an Outer Sunset garage.

Here's two stand-outs in a wave of openings that exemplify the gourmet fun of casual Korean snacking, both an ideal locales for cheap beers with good friends.

ARIA KOREAN AMERICAN SNACK BAR

The Kim family has relocated to what was once the Old Chelsea Fish and Chips space in the Tenderloin. Aria Korean American Snack Bar is a closet-sized eatery — still appropriately dingy for its bustling block, but the Kims have infused it with fresh life, greeting visitors with a smile and a record player stocked with Tom Jones and Sinatra LPs. Mom and Pop Kim run the place, though their son and his girlfriend have come up from LA to help them get going.

The family has a hit on its hands with the Korean fried chicken (nine pieces for $6.99-7.99, 16 pieces for $12.99-13.99). It feels like everyone is doing KFC these days, but these boneless, overgrown nuggets are special: crispy-tender and fried in cottonseed oil, with zero trans fat. Dip them into earthy-sweet spicy sauce and an addiction will be born. Mama's acidic sweet-and-sour radishes are just the right accompaniment to clean the palate and perk up the taste buds.

There's also an array of fried snacks from mixed veggies (carrots, sweet potato, zucchini, onion) to seaweed rolls packed with potato and glass noodles (eight pieces for $5.99). Hot and spicy rice cakes ($5.99) are another of mom's recipes. They arrive blessedly chewy, sitting in — what else? — a spicy red sauce. The Kim family good cheer and authentic fried bites make this the kind of snack bar every neighborhood should be so lucky to have.
932 Larkin, SF. (415) 292-6914

FUSEBOX

Tucked away in a sunny courtyard off desolate West Oakland streets sits FuseBOX, a truly exciting haven for Asian fusion. Those looking to categorize its food could satisfy themselves by calling it Korean food served Japanese izakaya style, but the FuseBOX mashup goes above and beyond this simplification.

In the three months it's been open, this cash-only respite created by Sunhui and Ellen Sebastian Chang offers daily robata specials ($1–$3). Granted, these are merely bites, but there's real joy in sampling this range of grilled vegetables and meat.

From the spare, industrial interior sparsely dotted with tables to rice purified with binchotan, or Japanese white charcoal ($2), it's clear this no typical Asian eatery. There is — of course! — KFC ($5), although here it is lightly fried, yielding spicy chicken more akin to buffalo wings than the aforementioned boneless chicken at Aria. Bento box-like "BAP sets" ($6-10) offer meat or veggies alongside rice and banchan or panchan (mini-dishes that often accompany Korean meals that could account for the name of these plates on the menu), which rotate daily. Spinach roots and French breakfast radish crowns are brined in mustard and nori, and sesame leaves are pickled in soy, white zucchini or green mango in vinegar. Kimchi comes in multiple forms, made from both bok choy and kale.

Robata specials are grilled on wood skewers. There's okra and snap peas and tender chicken "oyster" cuts. The best bite of all? Bacon mochi ($2.50). The mochi is sticky, subtly savory, and gummy, satisfying on its own merit — until you reach the bacon and accompanying mustard seeds. I'd eat this fantastic bite for breakfast, dessert — basically any way at all. For bigger appetites, there's sandwiches ($8) like a Tokyo po' boy laden with fried chicken, red cabbage slaw, house mayo, and pickles.

To drink there's a bracing, cool roasted corn tea ($1), chilled and nearly creamy with fresh corn flavor. Other drink options include Tang (yes, Tang!), house barrel-aged soju, and glasses from the neighbors, like Alameda's Rock Wall Wines and beer on tap from Oakland's Linden Street Brewery. FuseBOX is only open Wednesday through Friday, 11:30am—2:30pm, but promises that its dinner menu will soon be operational. As its hours expand, I've no doubt it will become even more crowded than its three-day-a-week lunches already are. There's no place like it.
2311A Magnolia, Oakl. (510) 444-3100, www.fuseboxoakland.com

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LIVER OR LEAVE 'ER

BY L.E. LEONE
le.chicken.farmer@gmail.com

CHEAP EATS Kayday came back down to town and for letting her stay in our bottom apartment, she treated Hedgehog and me to Chinese food, and just me to Japanese. The Japanese was at Izakaya Yuzuki, which I can see out my window right now cause it's just across the street, kitty-corner-wise.

Small plates. Big bucks. Not the kind of place I would ever dare to go to if there weren't at least a 67 percent chance of someone else picking up the check. In this case there was a 100 percent chance.

I'm not saying that this is a review of Izakaya Yuzuki, but this one dish . . . I never got its name, but it was squid marinated in its own liver and something really very salty.

I love liver, and that includes every kind of liver I have ever had, including squid liver, but the really remarkable thing about this dish was that the squid didn't go away when you chewed it. It didn't grind, crush, tear, or otherwise respond to mastication in any of the usual ways. You couldn't even call it chewy. It just kind of immediately . . . shrunk. It retreated into itself and became a small, condensed blip in my mouth.

My first thought was, it's alive.

But it wasn't, of course.

This is a review of Salumeria, where once I shared a prosciutto-on-pretzel sandwich with Stringbean the Person, my beloved quarterback, because really if there's one person in life a wide receiver needs to eat with, it's her quarterback. Nothing says "throw me the ball" more than sharing a sandwich and pickle board at an outside table on a sunny Mission day.

She insisted on paying for her sandwich though, dadburn it.

"Throw me the ball," I said, thrusting her wadded up ten back at her. She wouldn't take it — maybe because of some quarterbacky code I don't know about.

But, anyway ... yeah: pickles. As in pickled things — maybe some of the same ones that were conspicuously missing from my beans a couple weeks ago in this column. Salumeria delivers. Salumeria comes through, on the pickle front. Okra. Green tomatoes. Beets .... Pickles!

And the sandwich came through too. It was prosciutto on pretzel, and it was dee-fucking-both-licious-and-lightful. I'd never had pretzel bread before. And I'm not sure I ever had that much prosciutto, either, on a sandwich. Fantastic!

The Person had to go to Rainbow Grocery after lunch, she said, to return things. "What are you returning?" I said. She told me she'd accidentally bought an overpriced foodie magazine for $11, and something else overpriced for $11 — I think she said vitamins. "I'm going to return them," she said, "and buy $22 worth of sausage."

Seldom in my life have I heard such sound economic theory laid out before me, like pickles on a board. I was touched.

I was moved.

I loved my quarterback right then, and felt proud to be one of only a handful of people in life who gets to catch her balls. I mean, 11 + 11 = 22, forever and always, but when you express this mathematical truth in terms of sausage attainment, it kind of sizzles and pops. Like poetry.

And when I first met Stringbean, bear in mind, she was a skinny vegetarian! Speaking of which, I did feel a little badly for my many skinny vegetarian friends down at Rainbow, because of course they don't sell sausages. Which gave me an idea.

"Bean, wait right here," I said, and I ran back into Salumeria to buy her a homemade salami. For (what? whoa!) 10 bucks. Ack! I couldn't pull the trigger, even though I had a 10-dollar bill I didn't really want. Which gave me an even better idea.

I ran back outside and handed the 10 to Stringbean. "I bought an overpriced salami for you," I explained. "But then I returned it for cash to add to your sausage fund. Here."

She looked at me like I was crazy and would not take the ten.

"Throw me the ball," I said. SFBG

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WEDNESDAY 8/8

BEATS FOR LUNCH

Tired of eating lunch at your cubicle, under harsh fluorescent lighting? Monarch feels your pain, and wants to do something about it. Launched last month as RECESS, Beats for Lunch is the second installment of the club's rather experimental stab at an afternoon, workday dance party. Featuring several Motown DJs from MOM SF, the party crew that's had our fair city shaking it on a weekly basis since 2009, this is exactly the kind of all-inclusive dance-a-thon we could use more of. With free cover (and free sandwiches!) to boot, checking out this month's Beats for Lunch should be a no-brainer. It doesn't matter what you wear, just as long as you are there. (Taylor Kaplan)

Noon-2pm, Free
Monarch
101 Sixth St., SF
(415) 284-9774
www.monarchsf.com

WEDNESDAY 8/8

FOX & WOMAN

A group of poets in the Mission District of San Francisco formed the band Fox & Woman over a year ago, with a goal to "stretch and tear at the shortcomings in pop music." In turn, they offer a refreshing mix of the rambunctious and the beautiful. Along with riveting lyrical and vocal power, the band treats listeners to violin, mandolin, cello, and ukelele, creating lush orchestration. Check out "Break Into My Heart" off its six-song EP (streaming on the band's website) and peep the rest of the album while you're at it; nod your head to passion-



ate anthems, stomp your feet to every tight rhythm. Let the slower ballads created by this five-piece woo you, and then be prepared to jump right back into the dance groove. (Shauna C. Keddy)

With the Thoughts, Split Screens
9pm, $10
Brick and Mortar Music Hall
1710 Mission, SF
(415) 800-8782
www.brickandmortarmusic.com

WEDNESDAY 8/8

REDD KROSS

When brothers Jeff and Steve McDonald first formed the band that would become Redd Kross in the late 1970s, they were just 11 and 15 years old — and famously played their first gig opening for Black Flag. Returning with their first new album in 15 years, the excellent *Researching The Blues*, which dropped this week, the group continues to twist infectious melodies and pop sensibilities into short, stunning bursts of rock'n'roll. Some acts would struggle to regain that explosive chemistry after such a long break, but Redd Kross picked up right where it left off. (Sean McCourt)

With the Mantles, Warm Soda
8pm, $20
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

THURSDAY 8/9

THE BIG EAT

Why Leo Beckerman and Evan Bloom would reveal the secrets to their divine pastrami is beyond me. The Wise Sons Delicatessen founders and local meat men-of-the-moment are among the



mavens congregating at The Big Eat to discuss the nexus between cuisine and creativity. Each expert has a story to tell — distiller Arne Hillesland, a.k.a The Ginerator, created a kosher-for-Passover gin in 40 days. Artist Deborah Lozier fixed Norwegian wood to vintage silverware in a series of pieces that blend nature and civilization. SFMOMA pastry chef Leah Rosenberg uses ongoing exhibitions as inspirations for her stylized cakes, while Bryon Waibel harvests honey in the Mission, laying legitimate claim to being the world's first urban beekeeper. (Kevin Lee)

6:30-8:30pm; $10 general, free for museum members
Contemporary Jewish Museum
736 Mission, SF
(415) 655-7800
www.thecjm.org

THURSDAY 8/9

YOUNG MOON

Sure, Phil Spector and My Bloody Valentine are great, but we've officially reached a saturation point with this whole wall-of-sound thing. Too many imitators using viscous layers of reverb to conceal lazy songwriting, ill-conceived lyrics, and half-baked hooks. However, Young Moon stands out as an exception. Recalling Deerhunter's balance between the robust and the ethereal, this project of local multitracker Trent Montgomery pays tribute to the goopy production of *Pet Sounds*, while churning out the bona-fide hooks to back it up. A release party for his debut album, *Navigated Like the Swans*, Montgomery's set this Thursday might well be the beginning of something. (Kaplan)

With Danny Paul Grody, Vestals
9pm, $6
Hemlock
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

THURSDAY 8/9

YG

Though his name stands for Young Gangsta, this Compton-based rapper abandoned his gang-affiliated lifestyle when he got signed to Def Jams at just 19 years old. Now 22, YG has produced some of the best guilty-pleasure tracks in recent hip-hop history, including 2010's "Toot it and Boot it" and this year's charmingly titled "Bitches Ain't Shit," both of which cracked Billboard's Hot 100. 2012 has also seen YG's acting debut alongside Snoop Dogg in the hip-hop teen flick *We the Party*. Though the rapper is yet to release his debut album, he's been keeping himself busy with side projects and collaborations. YG's hyper-sexual and hook-laden mix tapes have kept a hold on the industry's attention. (Haley Zaremba)

8:30pm, $18
New Parish
579 18th, Oakl.
(510) 444-7474
www.thenewparish.com

FRIDAY 8/10

CHRISTEENE

After six video singles — starting with attention-grabber "Fix My Dick" (all directed and produced by PJ Raval) — insatiable, downright nasty, slyly loveable CHRISTEENE is unleashing a full album. The release party for the Austin-based sensation and self-described "drag terrorist" (alter ego of actor Paul Soileau) headlines the first installment of Church, a new nightlife event by co-presenters Peaches Christ, Bearracuda, and DJ Carnita. Sure, the back-alley beauty looks like a thorough mess with stringy black hair framing a wild-eyed pan whose rubbed out lipstick makes a skanky halo around her gold-flecked smile, but her rhymes (delivered over salacious hip-hip, R&B, and techno beats) and balls-out floor show got more business than Mitt. (Robert Avila)

With Peaches Christ, Bearracuda, DJ Carnita
9pm, $20
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com
www.peacheschrist.com

SATURDAY 8/11

JAMES AND THE GIANT PEACH

Though 1993's *The Nightmare Before Christmas* gets more cult love (and 2009's Neil Gaiman-inspired *Coraline* snagged an Oscar nom; we won't speak of 2001's *Monkeybone*), *James and the Giant Peach*, director Henry Selick's 1996 take on the beloved Roald Dahl tale, is well worth revisiting. Especially this week, when the Tim Burton-produced film — rendered in an exquisite mix of stop-motion animation and live action

BLUE BOTTLE ROOFTOP CAFÉ PASTRY CHEF LEAH ROSENBERG PHOTO BY ©KLEA MCKENNA; RED HOT CHILI PEPPERS PHOTO BY CLARA BALZARY; REDD KROSS PHOTO BY JON KROP; YOUNG MOON PHOTO BY PAUL CLIPSON.

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— screens at the SF Film Society Cinema alongside a presentation by artists who contributed to the San Francisco-made project. Puppets and props from the film will be in attendance (Miss Spider FTW!), and superfans take note: these artists are also working with Selick on his next film, another spooky Gaiman adaptation. (Cheryl Eddy)

11am, $8
SF Film Society Cinema
1746 Post, SF
sffs.org/cinema

SATURDAY 8/11

TORNADO WALLACE

Melbourne-based producer Lewie Day lives a double life. By day, he produces house music for electronic labels like Murmur and 8bit. By night, he's one of the biggest DJs in Australia's electronic scene. As a teenager, he threw himself into the DJ scene as a favor to a friend who needed a spot filled. Today, Tornado Wallace is extremely prolific, churning out original disco-tinged tracks and remixes at lightning speed. His quantity plus quality approach has garnered the attention of many of the house scene's major players, and Resident Advisor recently featured him on their highly esteemed podcast — and named him as an artist to watch out for. This summer marks Tornado Wallace's first-ever US tour. (Zaremba)

With Bells & Whistles, Habitat SF
9:30pm, $12
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com



SUNDAY 8/12

AL JARREAU, GEORGE DUKE TRIO

One of the most versatile, expressive vocalists of the last 50 years, Al Jarreau jumps restlessly between soul, jazz, pop, and samba traditions, refusing to let any genre tags define him. George Duke is an undisputed keyboard champion, whose '70s jazz-fusion recordings have permeated modern hip-hop and neo-soul to an astonishing degree. These two legends will share the beautiful Stern Grove stage, collaborating on a range of jazz tunes, in an afternoon of (free!) music, not to be missed. Bring a beach towel and a six-pack, and cross your fingers for some Keytar action from Mr. Duke, himself. (Kaplan)

With Mara Hruby
2pm, Free
Stern Grove
19th Avenue at Sloat, SF
(415) 252-6252
www.sterngrove.org



MONDAY 8/13

"INCREDIBLY STRANGE TELEVISION!"

Sure, your nightly channel-surf turns up some intense weirdness: *Extreme Couponing*, *Cajun Pawn Stars*, *Bikini Barbershop*. But make no mistake — TVs were beaming uber-bizarreness into living rooms long before reality programming took over. The one and only Johnny Legend invades the Roxie for three nights of brain-blowing transmissions, presented under the banner "Incredibly Strange Television!" First up is tonight's two-part ode to comedy (featuring premiere eps, forgotten pilots, and more, with glimpses of greats like Jackie Gleason, George Burns, Don Knotts, and a young Betty White). Tomorrow, it's the world premiere of "Johnny Legend's TV in Acidland," a live-TV extravaganza spanning decades; Wednesday's "Shock and Noir!" promises "strange and demented" prime-time snippets from the 1950s and 60s. (Eddy)

Aug. 13-15, 6:15, 8, and 9:45pm, $11
Roxie Cinema
3117 16th St., SF
www.roxie.com

TUESDAY 8/14

RED HOT CHILI PEPPERS

"Let me tell you about the Chili Peppers," intoned comedian Chris Rock in April. "If Brian Wilson and George Clinton had a kid, he'd be as ugly as fuck, but he would sound like the Chili Peppers." Rock helped induct the Chilis into the Rock and Roll Hall of Fame, three decades after four high school friends began jamming together in Los Angeles. Through the drugs and death of founding member Hillel Slovak, through eight Grammy Awards and 85 million records sold, the Chili Peppers have endured with their funk-punk sound. Even now, with lead singer Anthony Kiedis and bassist Flea pushing 50, the Chili Peppers remain one of the most dynamic live shows in rock. Darling Swedish electronic group Little Dragon open. (Lee)

With Little Dragon
8pm, $39.50–$59.50
Oracle Arena
7000 Coliseum Way, Oakland
(510) 569-2121
www.coliseum.com SFBG







The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 71 Stevenson St., Second Floor, SF, CA 94105; fax to (415)-487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

OUTER LIMITS

The big ones, the locals, the global travelers, and Beer Lands at this year's Outside Lands









BY EMILY SAVAGE AND HALEY ZAREMBA
arts@sfbg.com

MUSIC Last year, we thought it couldn't get better, and then it upped the ante. Outside Lands 2012 takes place this weekend, and the lineup is packed with legendary performers, reunited favorites, and flashy newcomers, pieced together (some overlapping) in a masterful Golden Gate frame, outlined by all that glorious flora and fog.

There's little to debate; our inboxes have been unequivocally flooded with requests to cover the event from the moment the full list roared onto the web. Who's to say what sparked the revved up offerings and subsequent queries?

The facts: 72 bands on stage, 15 DJs in the Dome, 25 comedy-variety acts in the Barbary, plus 10 night shows featuring 20 performers. Expected attendance is more than 65,000 people per day, according to the organizers.

It's a lot to take in, even for the seasoned San Francisco festival-goer (keep hydrated, wear layers, duh). So we've whittled down the schedule to the must-sees — those with a certain unscientific combination of vitality and vigor, of historical significance and a very-modern presence.

Of course, if you've got a one or three-day pass, you're likely planning on packing in as many acts as possible, with perfectly timed bathroom, wine, and gourmet food stand breaks. But if you're of the looser sort, one to wander with feckless abandon among those throngs, keep the below in mind.

Here are your must-see Outside Lands performances:

THE BIG ONES

Headliners and icons

Watching an old friend dance with his bride to iconic folk ballad "Harvest Moon," it dawned on us: despite his gruff persona, broadly influential singer-songwriter **Neil Young & Crazy Horse (8:10-9:55pm Friday, Lands End)** is for lovers. And his words — and strumming — are deeply personal for a handful of generations. They've left a yearning imprint on our collective pleasure center.

This is a grand return for '90s indie rockers, **Grandaddy (5:10-6:10pm Saturday, Sutro)**. The Modesto five-piece split in 2006, after a respected career that included touring with Elliott Smith (RIP) and a song, "AM 180," used in a memorable zombie-less supermarket sweep scene in *28 Days Later*.

Kill 'Em All...And Justice For All...okay, and we guess *St. Anger*. The heavy metal — and then some other stuff — back catalogue of **Metallica (7:55-9:55pm Saturday, Lands End)** is forever drilled into our brains. In a press call leading up to the fest, drummer Lars Ulrich said, "we're very proud of our...relation and our history with San Francisco," (does that mean the band will do us a solid and play early tracks?), later adding, "it's an amazing thing, 31 years into a career to be able to be as busy as we are and to [see] people give a shit and to be able to still tour." We give a shit, Lars.

As one fan noted, Mr. Superstition, **Steve Wonder (7:20-9:30pm Sunday, Lands End)**, is likely the most creative choice of a headliner in 2012. And it makes the night-map easy for some of us; in the scheduling contest between dub-monster Skrillex and Motown icon Stevie Wonder, there is no contest.

LOCALS ONLY

Best of the Bay represented

It's been five years since **Two Gallants (1:50-2:40pm Friday, Lands End)** released an album, and this fest (along with the OL night show) are the first local shows for the folk-punk duo touring on the new record, *The Bloom and the Blight*. Seems they'll have a lot of stowed away energy to release in the park.

Perhaps never has man and computer so beautifully collided than with San Francisco digi-rock act **Geographer (2:10-2:55pm Saturday, Twin Peaks)**. Swelling vocal melodies blend so evenly with darting beeps and blurps and laser synths, sometimes deepened by floating violin. It's hard-rocking orchestral pop, operatic robot love, and world travel in a machine. The band paid its dues playing Rock Make, Treasure Island, Live 105's BFD, and now, Outside Lands.

These San Francisco pysch-surf-punks are notorious for their headspinningly prolific songwriting, unpredictable live shows, and spastic energy. Regardless of what happens during **Thee Oh Sees (6:05-6:45pm Saturday, Panhandle)** set, it'll be an act people are talking about.

THE ANDY WARHOL FACTOR

Who everyone will be Tweeting about

Having just premiered barely pronounceable single "XPÄN$IV $H1T" ("I rub my dick on XPÄN$IV $H1T" being actual lyrics) it's safe to assume that Southern African freak-rap trio **Die Antwoord (5:25-6:15pm Friday, Twin Peaks)** is going to continue down a path of what-the-fuck-did-I-just-witness trashy splendor. There will be rave wear and Ninja's inexplicable junk-thrusting dance moves, DJ Hi-Tek records spinning, and Yo-Landi's hyper-high chirp.

When **Father John Misty (2:55-3:35pm Saturday, Panhandle)**, a.k.a. J. Tillman of Fleet Foxes, stopped by Bottom of the Hill earlier this year, folks didn't know what hit them. FJM was a wild force on stage, engaging in an ongoing and increasingly odd conversation with the audience, with quips and asides a-plenty in between a hectic set of woozy pop and crunchy-hippie psychedelic jams.

Perhaps not since Janis Joplin, have we heard a lady blues vocalist with pipes this powerful. That wail is a show-stopper. And, four-piece **Alabama Shakes (3:50-4:40pm Saturday, Sutro)**, led by Brittany Howard (she of the powerful pipes), is actually born and raised Alabama, as the band name would imply, meaning its a more authentic experience, it would seem.

After a prolonged break, **Santigold (5:10-6pm Sunday, Twin Peaks)** dropped long-awaited *Master Of My Make-Believe* this year, with reggae-flecked party jam single "Disparate Youth," cut through with a machine-gun guitar riff. Clearly, Santigold is no less bold in her return. Both the sound and her avant-pop style will surely absorb those expansive outdoor stages.

WORLD TRAVEL

Globally relevant bands from far and wide

Sigur Ros is not the only Icelandic band at Outside Lands 2012. If ambient soundscapes aren't your thing, check out the lesser-known folk sextet **Of Monsters and Men (5:25-6:25pm Friday, Sutro)**, which balances catchy melodies with beautifully harmonized vocals.

Amadou & Mariam (3:35-4:25pm Sunday, Twin Peaks) met at Mali's Institute for the Young Blind. What the African duo lacks in 20/20 vision they make up for in mesmerizing sound — irresistible hip-hop-and blues-inspired world music. We dare you not to dance.

Globally recognized Columbian culture-masher band **Bomba Estéreo (6-6:40pm Sunday, Panhandle)** mixes in the sounds of Latin America, the Caribbean, reggae, dub, and beyond, with bouncy hip-hop beats. Live, lead vocalist Li Saumet (who this year also released a side-project in which she imagines killing her boyfriend) pumps up the energy tenfold.

SONIC BREAK

Explore beyond the music

Imbibe in yeasty concoctions at this year's first ever **Beer Lands** (oui, Wine Lands will be there too). And the beer lineup is made up of local craft breweries: 21st Amendment, Anchor Brewing, Magnolia, Pac Brewing Labs, Speakeasy (all San Francisco); Bear Republic (Russian River area), Drakes (San Leandro) and Linden Street (West Oakland). Oh, and Sierra Nevada is debuting the Outside Lands Saison at the fest, said to be inspired by OL itself.

Reggie Watts, Neil Patrick Harris, David Cross, Kristen Schaal, Nerdist Chris Hardwick, the list goes on for **The Barbary**. The comedy and variety tent keeps getting bigger, and weirder. There are the big names of course (see above) but also some awesome homegrown talent — Jesse Elias, for one. We caught him in the Cinecave last month, and were blown away by his timing. Our cheeks ached from laughing. And he never once looked up at the audience, only moving to push his glasses back up his nose. SFBG

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POPPIN' OFF

TRASH The late, beloved Werepad begat the Vortex Room, the former closing when co-founder Jacques Boyreau moved from SF to Portland, Ore. But ties between those concerned with both venues remain tight, and August is a big month for them all. Firstly, it sees the release of Boyreau's latest coffee table tome, *Sexytime: The Post-Porn Rise of the Pornoisseur* (Fantagraphics, 96pp., $29.95). Really, you might ask, does there need to be a book devoted to full color reproductions of posters from the "golden age" (circa 1971-82) of XXX features?

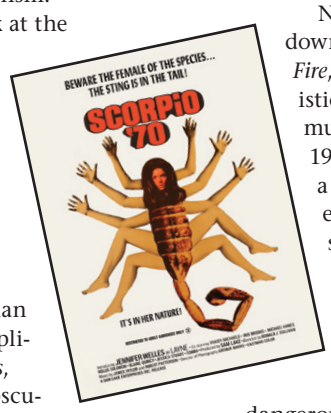
Ohhhh yes. These hundred pages excavate a retro wonderland of film-shot sleaze with the usual tasteless ad lines (*Finishing School*: "She took a cram course in pleasure") and graphics variably dime-novel crude, psychedelic, and disco-era slick. There are titles topically trendy (CB-themed *Breaker Beauties*; *Erotic Aerobics*; Patty Hearst-inspired *Tanya*) and parodic *(Blazing Zippers; One Million Years AC/DC; Flash Pants)*. There's even cautionary sexploitation, as the sheet for 1976's Female Chauvinists warns "DO YOU KNOW: Women libbers are planning to take over the world? That they have recruiting camps in every corner of this planet?" So *that's* where Rush learned about feminism.

Meanwhile back at the Vortex, the venue's fifth anniversary is being celebrated through the month's end with a Pop art-themed series of Thursday night double bills. It doesn't get any more Pop, or Op, than incredible and inexplicable *The Touchables*, which despite its obscurity today was actually a mainstream 20th Century Fox release in 1968. Ah, the Sixties. This was just a simple tale of four Swinging London model types who, after stealing a Michael Caine dummy from Madame Tussauds, decide to be more ambitious and kidnap a live male pop star. They then take him to their giant-inflatable-plastic-dome country hideaway, torture him with sex play and go-go dancing, and unknowingly await the arrival of gangsters hired by a gay wrestler who also



covets the abducted lad.

You know, that old story. Keen minds thought up this insanity: Robert Freeman, the Beatles' "official" photographer making his directorial debut, cooked up the screenplay with Ian La Frenais (future Tracey Ullmann collaborator) and Donald Cammell (soon to be responsible for 1970's *Performance* and 1977's *Demon Seed*). *The Touchables*' co-feature is the almost equally daft *Deadly Sweet* (1967), another Swinging London artifact, albeit one directed by Italian Tinto Brass, who had yet to meet Caligula or his true calling as ass-man equivalent to Russ Meyer's boobaholic in the softcore sexploitation hall of fame.



Next week things settle down a bit with *Streets of Fire*, Walter Hill's fetishistically stylized 1984 music-video fable, and 1971's *Captain Apache*, a weak Euro Western enlivened by a trip sequence and Carroll Baker's apparent belief that she's acting in a farce.

Then the weirdness level rises dangerously again August 23, with two lysergically bent missives from the "turbulent" decade. From 1969, *Cult of the Damned* (a.k.a. *Angel, Angel, Down We Go*) is the least-known of American International Picture's psych flicks, and no wonder — compared to giddy *The Trip* (1967), *Psych-Out* (1968), and *Wild in the Streets* (1968), it's a twisted downer. Future feminist singer-songwriter icon Holly Near plays the plump, unhappy only child of a jaded Hollywood couple whose household is seduced whole by rock singer Bogart (Jordan Christopher) and his entourage. Advertised with "If You're Over 30 This Is A Horror Story," Robert Thorn's only directorial feature is rancid, baroque, and bizarre to no end, offering the opportunity to hear Roddy McDowell say "Baby man, I am just sexual. Like sometimes I can just stare at a carrot and baby man, that carrot can turn me on," as well as Jennifer Jones (as mom) brag "I made 30 stag films and never faked an orgasm." (It should be noted that shortly after completing her role, Jones had a nervous breakdown.) *Cult*'s co-feature is 1962 sci-fi oddity *Creation of the Humanoids*, which was purportedly Andy Warhol's favorite movie — that should be recommendation enough.

The series' final bill moves upmarket to showcase two expensive early 1970s flops. You may search in vain for defenders of 1972's *Bluebeard*, which features Richard Burton as the famed lady-killer and an array of Eurobabes as his victims — alas, not including American lounge-act extraordinaire Joey Heatherton, whose final wife is by far the most annoying but lives to tell. For a movie that features Raquel Welch as a nun, it's pretty slow going, despite some imaginative production design and hints of a satirical zest that old-school Hollywood director Edward Dmytryk just couldn't grok.

A more rewarding curio is 1974's *99 and 44/100% Dead*, a gangster spoof that supposedly represented a career nadir for director John Frankenheimer. (Actually, his nadir came the prior year with *Story of a Love Story*, one of those movies so interesting in concept and cast you can't imagine it's worthless — until you see it.) What can you say about a film that features Chuck Connors as a thug who screws different lethal weapons into his severed arm socket? Plus a rare appearance by the mysterious Zooey Hall of *I Dismember Mama* (1972) and *Fortune and Men's Eyes* (1971)? That it can't be all bad, and in fact it isn't. **(Dennis Harvey)** SFBG

POP GOES THE VORTEX

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Artists Performance and Q&A Schedule (all times are PST)

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Geographer, 2:00 – 3:00pm
Papa, 3:00 – 4:00pm
Fitz from Fitz and the Tantrums, 5:30 – 6:00pm

Saturday, August 11th
Portugal. The Man, 1:00 - 1:30pm
Cory Chisel and the Wandering Sons, 2:00 - 3:00pm
Michael Kiwanuka, 5:30 - 6:00pm

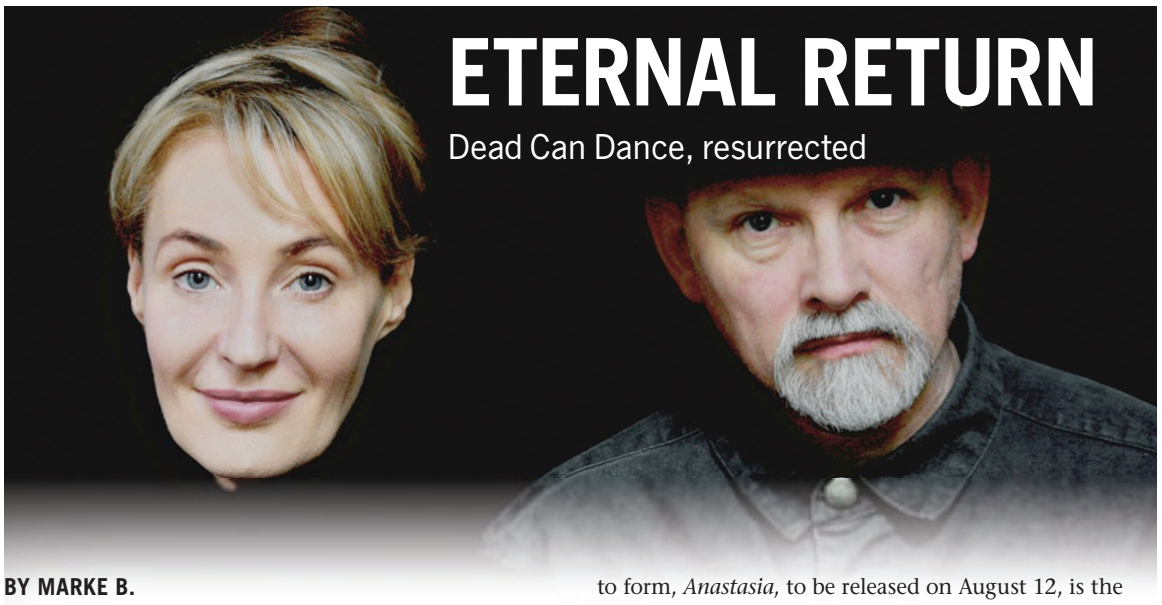
Sunday, August 12th
Electric Guest, 1:00 – 1:30pm
Allen Stone, 3:00 – 4:00pm

Artists and times are subject to change. Please visit http://uverse.us/OLands for updates.

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ETERNAL RETURN

Dead Can Dance, resurrected



BY MARKE B.
marke@sfbg.com

MUSIC Those were days of mystery, when a rare album would come to you like a message from alien shores, a spectral cryptogram, the crackle of the plastic wrap as you tore it open subbing in for ghostly static. Especially if that album found its serendipitous way to you (breathtakingly arty gay older coworker, amazing cool girl from another high school who lived in her parents' patchouli-scented basement, astronomical sum plunked down at unerring record store clerk's slightly condescending suggestion) from willfully obfusc label 4AD, its releases so calculated to transcend earthly bonds that you could barely figure out the lyrics, let alone what possessed angelic being those mouthfuls of gothly warbled vowels belonged to. The label was notoriously recalcitrant about exposing its artists to mundane promotional hoo-haw. Pre-Internet, this often insurmountable unknowing became almost erotic.

And more than any other act on 4AD's roster in the 1980s — more than Cocteau Twins or Throwing Muses, more than the vague amalgamated entity known as This Mortal Coil — Dead Can Dance embodied and perpetuated this exquisitely agonizing inscrutability. You knew they were an Australian-British duo that traded in deep musico-anthropological investigations worked up into stately, chthonic pop, you knew their names, you even saw a picture or two. But that was a close as you'd get to any kind of intimacy. The music (and of course the iconic cover art — I still dream of the imagery for albums *Spleen and Ideal* and *Within the Realm of a Dying Sun*) had to stand for everything.

So it was a bit unsettling for me to be on the other end of the phone from DCD's high priestess of eerie glossolalia, Lisa Gerrard, as she dished about her tumultuous relationship with her musical partner, Brendan Perry.

"Oh, we had such fights, such awful fights — wrecking things, really, in the studio, and often we'd just have to separate ourselves," she told me, her wonderfully animated voice ringing clear with a certain pastoral mysticism.

"But you see, darling, it was all in service of the music, this powerful force that we tap into together, that comes through us into the world. We had to learn that we just can't force it, the power must emerge when it's ready. You must be very patient and wait for the unlocking to begin — the great unlocking that connects all literature and art, and shines through in our shared humanity.

"We can't weave the specific threads of this underlying magnificence if the loom isn't there. You must have the loom. Now, we feel we've found it again."

Specifically, Gerrard was referring to the fact that solidly pleasurable and Middle Eastern-tinged return to form, *Anastasia*, to be released on August 12, is the first Dead Can Dance album in 16 years. The pair has kept themselves very busy in the meantime. Gerrard produces highly acclaimed soundtracks for movies like *Gladiator* and *The Insider* and Perry, the more somberly bucolic of the pair, has converted a mid-19th century church in central Ireland into a studio, Quivvy, where *Anastasia* and several of his solo albums were recorded.

After a focused but exhausting reunion tour in 2005, the pair found it wasn't the right time to reconnect in the studio and headed back to separate lives in different hemispheres. (Prominent in the pair's press materials is the fact that their physical relationship ended in the early '90s.) But a couple years ago, Perry commented on his online forum that the two were talking, and sure enough *Anastasis*, the Greek word for resurrection, was born.

The album weaves Platonic and Ayurvedic philosophical sentiments into esoteric folk-derived rhythms and eerie chant-like vocals — although they've left 4AD for the more, er, familiarly named Play It Again Sam label, they've retained the occultish fabric of the 4AD DCD sound, with its usual deliciously shivery rewards.

"Working on the album, we relished the opportunity to work with new instruments like the hang [a UFO-shaped Swiss instrument that crosses a steel drum with a gamelan gong] and a host of other percussion that we'll be talking on the road with us," Gerrard said about the tour, "as well as another fantastic singer who we've trained to double my vocals so we can really bring out the sounds of our older catalogue. I can't wait to uncork those songs for everyone at the beautiful Greek Theatre in Berkeley. They're just the right vintage now, they're so ripe for the ears, if you will.

"And our new ones, we're working in 6/8, 9/5 time signatures in these lovely Sufi and Eastern traditions. It really is going to be a show — but we're putting so much practice into it, it's not just feeding everything into a digital machine."

About that digital machine: how does Dead Can Dance feel in a world of instant access — and a lot less mystery when it comes to musical artistry?

"Connection is both the key and the mystery, darling — it depends where its coming from. We try to locate ourselves within the connective tissue of an ur-culture that can free us from the suffocating membrane of mediocrity." SFBG

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SPARKLE, LINDSAY, SPARKLE! D'ARCY DROLLINGER (CENTER, SURROUNDED BY HER POSSE) STARS AS LA LOHAN. PHOTO BY KENT TAYLOR

CELEBRITY REHAB

'Project: Lohan' takes a second look at LiLo and finds a portrait of the times

BY ROBERT AVILA
arts@sfbg.com

THEATER Opening night of *Project: Lohan* arrived on the wobbly heels of its subject's latest headline humiliation: another car accident for 26-year-old actress, singer, model, and tabloid treasure Lindsay Lohan. While a less serious one than the month before, the crash still served as a fitting epilogue to the cross-dressing mocudrama created by playwright-actor D'Arcy Drollinger (wielder of 2010's riotous *Scalpel!*), a satirical but hardly uncompassionate trek into celebrity oblivion now making its West Coast premiere at the Costume Shop, American Conservatory Theater's new performance venue on Market Street.

Actually, though it reads like one, *Project: Lohan* isn't really mocking at all, since all of its crass and buffoonish dialogue comes directly from sources in the public record — trial transcripts, 911 calls, chat shows, magazine copy. *Lohan* is a pretty straightforward exercise in "Laramie"-style documentary theater executed in less-than-straight camp mode. The approach ends up being more than mere parody, offering some critical distance on both the docudrama genre itself and the media-born regime of beauty and success that sacrifices pampered lives like Lohan's to the general distraction and degradation of the public imagination.

Not to put too fine a point on it. Under assured direction by Tracy Ward, the whole thing plays as high-octane comedy. A panoply of personalities crisscross the stage, if only for a hot second, including the likes of Tina Fey, Jane Fonda, Meryl Streep, Britney Spears, and James Franco (in Franco's case a headshot on a Popsicle stick serves nicely); and the piranha-like Lohan peer group of Paris Hilton, Scarlett Johansson, Hilary Duff, et al. With a sharp and vivacious Drollinger in the role of Lohan, flanked by a quick-change cast of cross-dressing comedic talents (Liz Anderson, Allegra Rose Edwards, Michael Patrick Gaffney, Cindy Goldfield, and Sara Moore), it's a 90-minute feast of campy impersonations and shrewd comic timing.

But in sending up the freak show that is celebrity culture, *Project: Lohan*'s despoiled subject unexpectedly gains back some of her humanity. Meanwhile, the focus shifts gradually from Lohan to our complicity with the celebrity mill as ready voyeurs-consumers of its pathetic winners and vaunted losers. At the nadir of scandal but the height of publicity, Lohan repeatedly moans about alternately safeguarding or recharging her "career." But by now it's clear that the debauched sideshow of her "personal life" really is her career already.

Even in Kent Taylor's expertly doctored photographs — which replace Lohan with Drollinger (in Lohan drag) on tabloid pages, magazine covers, movie posters, and the like (all projected on a screen at the back of the stage)—the barrage of glitz suggests the sharp arc of a talented girl's mean ride on the celebrity roller coaster. And Richard Neveu's final video montage adds a mesmerizing and chilling coda to the whole romp, as we watch a smiling child model morph jarringly into a burnt-out "star."

But the easy pickings of the public record are as much a problem as a boon to the script itself, at least at first. If the play owes its narrative shape to a balanced diet of National Enquirer, theater of the ridiculous, and the self-congratulatory documentary theater of the Tectonic variety (whose style has ripened into parody before, as in 2009's *Zombie Town*), it's the strict adherence to a chronological docudrama approach that girdles it in a relentless rhythm that, punctuated by datelines and pull-quotes, quickly becomes monotonous — and undercuts somewhat the natural hilarity in the rowdy stage show.

Nevertheless, there's a thematic consistency to the repetition that slowly emerges as the real point of *Project: Lohan*'s satirical spree: Even as the chameleon cast, in perennial transformation, riffles through half-concealed wardrobe racks, the increasingly lost starlet they're tracking engages in an almost pathological obsession with changing her hair color and reprising her worst exploits.

We're left wondering just whose "project" Lohan really is: her manager-mother's? The media's? The complex-inducing mass entertainment complex? Documentary theater's? Could she ever be her own project in such a whirlpool of bad taste?

Maybe in the middle of all the babble, she actually says it all herself.

"And for everyone who thinks I'm crazy? I'm not," announces Lohan to a world of greedy cameras and microphones. "I'm just trying to act." SFBG

PROJECT: LOHAN
Through Aug. 19
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1117 Market, SF
www.projectlohan.com

REIGN IN BLOOD: LILY COLE VAMPS.
PHOTO BY JAN THIJS

FANGS, BUT NO FANGS

Mary Harron's 'The Moth Diaries' offers a mild take on the vampire drama



BY DENNIS HARVEY
arts@sfbg.com

FILM The whole "lesbian vampire" thing may seem a very 20th-century, pop entertainment trope, as it blends sex and violence in one neatly exploitative package offering voyeuristic maximum appeal to straight men, long perceived as the primary audience for both horror and erotica. (In recent years, however, that assumption has begun to seem outdated.) But in fact Irish writer Joseph Sheridan Le Fanu's Gothic novella *Carmilla* was published in 1872, a quarter-century before Bram Stoker's *Dracula*, thus placing lesbian vampires well ahead of heterosexual ones in literary history. If that order was reversed in movie history, well — you can't expect much girl-on-girl action to have surfaced before censorship standards began crumbling in the 1960s.

That decade began and ended with two major *Carmilla* adaptations: French horndog Roger Vadim's 1960 *Blood and Roses* (originally titled *And To Die of Pleasure*) and the English Hammer studio's 1970 heaving-bodice marathon *The Vampire Lovers*. Since then, lesbian vampires on screen have become ubiquitous.

They've usually been distinctly designed with the "male gaze" in mind, however, appealing to that guy-spot which (to quote the inimitable Axl Rose) would "rather see two women together than just about anything else." Inevitably, though, someone was going to reclaim the concept for the younger female audience that has made the *Twilight* books and movies huge.

Ergo we now have *The Moth Diaries*, Rachel Klein's 2002 novel turned into Mary Harron's film. Why it's an Irish-Canadian production that's landed on our local SF Film Society Cinema screen for a week rather than a Hollywood extravaganza playing a bazillion multiplexes is a matter for further study. It's certainly the director's most mainstream-friendly effort, being less edgy and grown-up than *American Psycho* (2000), *I Shot Andy Warhol* (1996), or even *The Notorious Bettie Page* (2005).

It's the start of a new academic year at an upscale girls' boarding school. Despite the strictness of their overseers, the girls manage to be ordinary, fun-loving teens. Becca (Sarah Bolger from *The Tudors*) is particularly happy to be reunited with best friend and roommate Lucie (Sarah Gadon), as the former is still psychologically fragile in the wake of her well-known poet father's suicide. But a wedge is driven between them by the arrival of Ernessa (Lily Cole), a tall, English-accented student with a face like a creepy porcelain doll. She "colonizes" Lucie, who at first guiltily hides her infatuation from Becca, then (along with everyone else) accuses her of simple jealousy.

But Becca notices things others don't, or dismiss: how Ernessa never seems to eat, how she can't abide water, the sickly sweet smell emanating from her room and her odd disappearances into the luxury-hotel-turned-school's off limits basement. One ally gets expelled; another, after witnessing Ernessa doing something logically inexplicable, meets a more brutal fate. Meanwhile, Lucie (the same name as Dracula's preliminary victim in Bram Stoker's novel) grows seriously ill. Turning to a sympathetic (as well as hot) new literature teacher for help, Becca instead gets inappropriate overtures from Mr. Davies (Scott Speedman).

Klein's book, which had our heroine looking back on this episode from middle age, insisted on ambiguity: we're never sure whether Ernessa really is a supernatural predator, or if all this is just a hysterical fantasy Becca devises to process (or evade) her profound grief over losing a parent. Adapted by Harron as scenarist, the movie eliminates that frame and leaves little room for doubt that there be vampires here.

But the film's weakness is that it still tries to play it both ways, as troubled coming-of-age portrait and Gothic horror, with the result that the two elements end up seeming equally half-realized. Despite an inevitably somewhat glamorized surface, a certain attention is paid to real-world adolescent detail, like the presence of casual recreational drug use or the disappointment voiced by one student whose eagerly awaited deflowering turns out neither good or bad, but just an indifferent experience. There's also a knowing wink at the usual adult dismissal of teenage ideas when Mr. Davies condescendingly shrugs off Becca's fears: "Cooped up here you girls can get so close, all that emotion can turn toxic." The movie is handsome enough, with a color palette that aptly grows darker and more untrustworthy as things progress.

Cole is well-cast for her eeriness, while Bolger gives an intelligent performance even if the film ought to be channeling her character's growing instability more vividly — as Harron managed very well for Valerie Solanis and Patrick Bateman.

There's little suspense here, however, and the fantastical elements are seldom staged with any inspiration. You get the feeling that this highly talented director ultimately couldn't find anything all that interesting in her young-adult-fiction material, but still hoped for a *Twilight*-style hit that might make more personal future projects easier to fund. (Even after Kathryn Bigelow's 2010 *Hurt Locker* Oscar, it still seems like the road is always uphill for women directors.) Instead she wound up with a polished but forgettable genre piece that's probably the mildest entry in the annals of lesbian (or at least Sapphically-tinged) vampire cinema yet. SFBG

THE MOTH DIARIES opens Fri/10 at SF Film Society Cinema.

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RUNNING AGROUND: ROMANCE DOESN'T LAST FOR *UNFORGIVEABLE*'S ANDRÉ DUSSOLLIER AND CAROLE BOUQUET.

WHEN IN VENICE

An author struggles with his relationships in André Téchiné's casually intense 'Unforgivable'

BY DENNIS HARVEY
arts@sfbg.com

FILM The distinguishing characteristic of André Téchiné's movies is the speed and force with which life changes people and their relationships with one another, even as the director's presentation is so matter-of-fact that no single moment betrays the enormity of changes endured. He's put out a film every year or two since the mid-1970s, and like a prolific, reliable literary novelist, his efforts are always admirably crafted even when they're not particularly inspired. When they are inspired, as in *Wild Reeds* (1994) or *My Favorite Season* (1993), they're superb — yet not all that different from the rest, just a bit better.

His latest, *Unforgivable*, is only quite good, but then one might as well be grateful he's still this interested and deft at age 69. Francis (the estimable André Dussollier) is the French author of best-selling crime novels who's decided to recharge his batteries by living in Venice for a year. He's struck by the brisk attractiveness of Judith (Carole Bouquet), the estate agent he consults to find a rental; she finds his brazen come-on more annoying than amusing, let alone tempting.

Yet 18 months later they're contentedly married, and hosting two daughters of his by a prior marriage. The eldest, Alice (Mélanie Thierry), clearly takes her mother's side in a lingering grudge match she's doing her best to keep alive; when she disappears, probably with a ne'er-do-well local aristocratic boyfriend, there is puzzlement but also a certain relief. That turns to real worry for Francis, however, as days go by and no one at all seems to know Alice's whereabouts — not even the husband she's possibly abandoned. Has she eloped with her lover? Or drowned, having last been seen swimming?

Advised on all sides to relax and wait for her to turn up, Francis instead hires a private detective in the form of Anna Maria (Adriana Asti), who was once ex-model Judith's paramour and, like Francis, has a problem child in the recently prison-sprung, extremely prickly-tempered Jérémie (Mauro Conte). The paternal quest that's become an obsession oddly fosters a bond between Francis and this mercurial delinquent, even as it erodes the happiness he's won in autumnal life with Judith.

Unforgivable is based on a novel by Philippe Djian, but feels very much of a piece with films whose stories Téchiné originated with or without collaborators. It hurtles forward with a casual intensity that's uniquely his own, sometimes surprising or even shocking us, but never inflating incidents to the point of melodrama. It offers a morally complex universe without judgment — Téchiné may be a gay filmmaker, but it's typical of his unpredictability that the most horrific action here is taken by two minor characters as payback for a homophobic incident. *Unforgivable* isn't among the director's most memorable creations, but particularly in the midst of the usual summertime pap, it's satisfying to spend two hours with someone who thinks like an adult, and treats the audience as one. SFBG

UNFORGIVABLE opens Fri/10 in Bay Area theaters.

(CLOCKWISE FROM LEFT) BERETTA WINS, SAMPLING AMARI, ROAST PIGS. GUARDIAN PHOTOS BY VIRGINIA MILLER





COCKTALES

Notes from the Oscars of beveraging

BY VIRGINIA MILLER
virginia@sfbg.com

LIBATIONS It was another humid, sweltering year at Tales of the Cocktail in New Orleans. The world's biggest cocktail event drew thousands of attendees July 25-29 for a week of nonstop tastings, seminars, and parties in the great queen of the South.

Any reason to be in Nola is a good one and with the city overrun with some of the world's best bartenders, brand ambassadors, writers, and distillers, it was as usual, one long party. Here's a few highlights — read the rest online at sfbg.com.

SF REPRESENTS

Though Tales' Spirited Awards continue to be dominated by winners from Europe and New York , particularly London, this year San Francisco made a dent that still only hinted at our long-established cocktail culture. At Thursday night's Bar Room Brawl, bars from six US cities fielded teams that served up special drink menus as brass bands blew. The winner of this showdown, and by extension, the tile of best cocktail bar in America? Our own Beretta. Ryan Fitzgerald, Jennifer Colliau, Enrique Sanchez, and a hard-working crew of SF bartenders ecstatically accepted a giant trophy.

Scott Baird, Josh Harris, Alex Straus of the Bon Vivants deservedly won the John Lermeyer award for good behavior at the Spirited Awards. It was a joy watching them be acknowledged for their humanitarian work. In addition to painting over 30 New Orleans charter school classrooms with a team of volunteers, the group threw its third annual Pig and Punch school fundraiser on Saturday in Washington Square Park. With delicious barbecue (whole hog, y'all), Don Julio and George Dickel punches, and a crowd of over 800 people, it raised over $21000, a shining example of how to have fun and give back at the same time.



With two of the four nominees for Spirited Awards' best restaurant bar award being from SF (the other was the wonderful Bar Agricole), it was a delight to see the ever-talented Erik Adkins win for the Slanted Door. He's done equally impressive work behind Heaven's Dog. I wish more US bars would win awards at future incarnations of Tales — and that the list of those honored would be a little more up to date. Often, places are nominated that were great or established years ago. Though I adore the town and have been to all the bars that were nominated from London, I can't help but notice that the US isn't represented at its Cocktail Week. Why shouldn't we reserve a platform to acknowledge the fantastic bars right here in the States?

JAPANESE WHISKEY HAVEN

Thank you to Suntory for what was my top highlight of Tales: an intimate, invite-only tasting room in a warehouse district loft. Down a candlelit hall stood a white room punctuated by glowing bar, decorative kimono on loan from a Paris museum, and mini-tables lined with vials of single barrel whiskies from the Suntory line for us to mix and pour over hand-cut ice.

Michael Mina corporate chefs Lincoln Carson and Gary Lamorte flew out to cook four exceptional bites. I'm still dreaming of the 76-degree sous vide egg strained through a siphon, so creamy served over vanilla brioche and bacon. Cool banana mochi on top of golden raisin puree elicited a long sigh of delight. The space's zen-like peace and the camaraderie I found there with my fellow whiskey aficionados were spectacular, and the afternoon was made a landmark event by a bar stocked Hakushu 25-year, Yamazaki 1984, Hibiki 30-year, and other extremely rare, unavailable in the US Japanese whiskies. While I would be hard pressed to chose a favorite, Yamazaki '84 lingered on my palate long after I returned to the blinding heat outside.

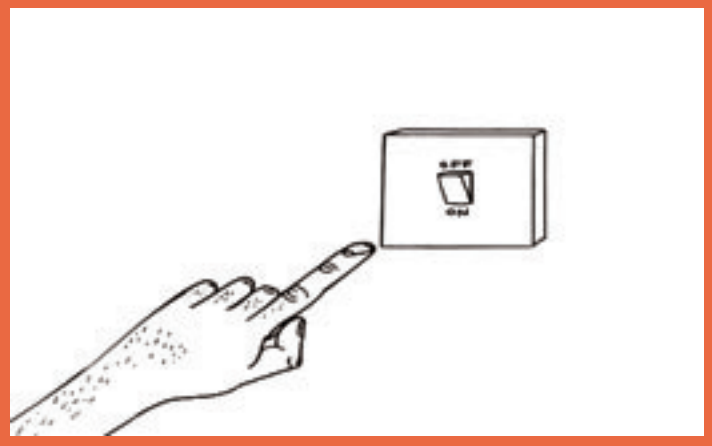
FIRST TASTES OF UNRELEASED SPIRITS

Meeting with distillers and previewing unreleased spirits are key reasons I go to Tales, even if there wasn't an overwhelming amount of new offerings in 2012. This year, I spent time with WhistlePig master distiller Dave Pickerell, who has also been a Maker's Mark master distiller for 14 years. Pickerell told me I was the very first to try his upcoming October Whistlepig release, TripleOne. This is a 111 proof rye versus the standard 100, aged 11 years in place of the typical 10. The bracing TripleOne doesn't boast quite as long a finish as Whistlepig's flagship rye, but it's even more complex, surprisingly akin to applejack or Calvados at first sip, opening up into spicy rye body with citrus and chocolate notes. American whiskey fans, watch for this one. SFBG

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8/24 - HORNSS, MUSK, DEAD MEAT, STANOSAUR
8/25 - BRUCE ROEHRS BIRTHDAY BASH BENEFIT
8/30 - SHREDWELL 2 VIDEO PREMIER
8/31 - CHIXDIGGIT!, THE MEAT SLUTS, BOATS!
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GIVING YOU L1FE

BY MARKE B.
marke@sfbg.com

SUPER EGO Summer has been carrying a *look*. A killer neon queer hip-hop wave is splashing across better dance floors, raiding classic i-D magazine spreads, relaunched Boy of London lines, and cheeky RHLS lookbooks (or anything coming out of former SF club kid Frankie Sharp's insane Tuesday night Westgay party in Manhattan or our own Future| Perfect, Stay Gold, or Swagger Like Us), and soundtracked by ghetto gothic vogue beats and freaky Internet-pastiche rappers. Who knew vogue dramatics and a retro-MS Paint aesthetic would save hip-hop? Somehow a rupture opened in the forcefield and a way ahead appeared.

"I'm totally coming from the Internet, I can be honest about it," emblematic star Le1f tells me over the phone from his home in NYC, when I ask him about his look and feel. (He's performing at the **Lights Down Low** party Sat/11, 10pm-4am, $10–$18 at Monarch, 101 Sixth St., SF, www.monarchsf.com) "It is what it it is, and very natural to me. I'm very much about digital mystique, completely inspired by open source culture. I wanted to be an avatar when I grew up."

The whip-smart MC has indeed become an avatar of a kind. On the strength of his bass-a-holic, fiercely gay mixtape *Dark York,* which dropped last April and tapped bleeding-edge producers Ngunguzungu, Booody, Cybergiga, and Morris, and especially track "Wut?," produced by SF's 5kinandbone5, with its brilliant accompanying video, Le1f has been branded as the face of the "new queer hip-hop," if that's even a thing. In a post-Frank Ocean world, it's been *hilarious* watching larger media awkwardly trying to address this whole gay thing. In some cases, critics have been surprised that a gay rapper's voice can be so low.

"I've seen the comments, and although I can't directly address anyone's personal audio-homophobia, I will say that I do play with different voices and characters — and maybe people are bugging when I'm in my erotic creepy zone. I'm only getting deeper and darker, though."

I guess why not let new queer hip-hop be a thing, when Le1f is lightening our loafers and intriguing fellow DIY homo-cosmic rappers like Zebra Katz, House of Ladosha, and Mykki Blanco are getting second looks. (Maybe some of the media shine will rub off on our own totally worthy Micah Tron.) Still, there are no outright political statements here — "Conscious rap is not my favorite type of rap," Le1f has said — nor is there a desire to work in the still-lively, decades-old homo-hop tradition. The new queer hop-hop deal is more about doing your own hyperreal thing, posting alien emoticons from another dimension to killer abstract beats and feeling sexy about it.

Le1f studied dance for most of his life and received advanced training at Wesleyan University (he's responsible for the beats behind fellow Wesleyan rappers Das Racist's "Combination Pizza Hut and Taco Bell"), yet told me, "I always wanted to be a rapper. I mean, I was a gay kid at a boarding school, it was the furthest escape I could think of. " He cites influences from Missy Elliot to seminal vogue DJ MikeQ, but when it comes to traditional hip-hop audiences and their reactions to all the awesome weird that seems to be flooding into the scene lately, Le1f says, "I really have no connections whatsoever to those crowds or those types of performers. I'm sure they have a scene, and that's great for them — just like my scene is vibrant and right for me."

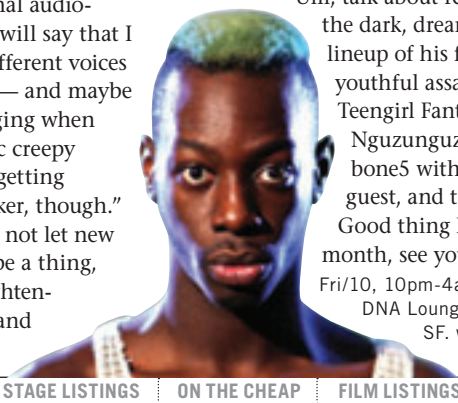
The current popularity of *Dark York,* which took three years to record, and even some of Le1f's media spotlighting as a "gay rapper" are all part of a painstaking masterplan. "If people are freaking out now, wait until they see my next video, for 'Mind/Body.' I'm an alien transsexual being writhing in a trance rave cosmos." You need to take us there, Le1f. SFBG

#Y3K I URL IN IRL

"I generally feel like 18 and over parties pander and talk down to their audience," mega-wicked promoter Marco de la Vega tells me. "So I'm trying to focus on the opposite."

Um, talk about respect — here's the dark, dreamy, bass-crazy lineup of his first monthly youthful assay: Gatekeeper, Teengirl Fantasy, Nguzunguzu, 5kinandbone5 with secret spec1al guest, and the Tenderlions. Good thing I turned 18 last month, see you there.

Fri/10, 10pm-4am, $10–$18. DNA Lounge, 375 11th St., SF. www.dnalounge.com



MUSIC LISTINGS

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MAGA BO PLAYS BRAZA! AT SOM. SAT/11.
PHOTO BY PHOTO BY ORIANA ELIÇABE

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

ROCK/BLUES/HIP-HOP

Cellar Doors, Madeira, Hampton Wicks Elbo Room. 9pm, $7.
Cleveland Browns, Vajra, Echo Location, Burning of Rome Bottom of the Hill. 8:30pm, $10.
Fox & Woman, Thoughts, Split Screens Brick and Mortar Music Hall. 9pm, $7-$10.
"International Pop Overthrow" Hotel Utah. 7:30pm, $10. With Chris von Sneidem, Preoccupied Pipers, Hope Chest, and more.
Jeff vs. Randy Johnny Foley's Dueling Pianos . 9:30pm.
"Keith Crossan Blues Showcase" Biscuits and Blues. 8 and 10pm, $15.
Lostprophets, Cherri Bomb Slim's. 8pm, $16.
Mansfield Aviator, Domestic Electrics Hemlock Tavern. 9pm, $6.
Me First and the Gimme Gimmes DNA Lounge. 9pm, $16.
One Way Station Boom Boom Room. 8pm, $5.
David Ramirez 50 Mason Social House, SF; 8pm.
Red Kross Great American Music Hall. 8pm, $20.
Religious Girls, Aan, French Cassettes Cafe Du Nord. 9pm, $10.
Terry Savastano Johnny Foley's. 9pm, free.
Shovels and Rope, Quiet Life, Kelly McFarling Thee Parkside. 8pm, $7.
Totally Enormous Extinct Dinosaurs, American Royalty, DJ Aaron Axelsen, Bells & Whistles Independent. 9pm, $18.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz. 9pm, $10.
Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com. 7-10pm.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, $5.
Liv Warfield, Jarrod Lawson Yoshi's SF. 8pm, $20.

FOLK/WORLD/COUNTRY

"Festival of Harps" Mission Cultural Center for Latino Arts, 2868 Mission, SF; www.missioncutluralcenter.org. 7pm, $20. With Sage Po, Liza Wallace, Misha Khalikulov, Teed Rockwell, and more.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Coo-Yah! Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, $3.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, $5. Drag with Suppositori Spelling, Mercedez Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.

THURSDAY 9

ROCK/BLUES/HIP-HOP

Great American Taxi, Mark Karan, Sycamore Slough String Band Slim's. 8pm, $16.
Gunshy Johnny Foley's. 9pm, free.
Heavy Kingdom with Wino and Conny Ochs Cafe Du Nord. 9pm, $12.
Hernandez Hideaway, Dread Crew of Oddwood, Flip Cassidy Thee Parkside. 9pm, $7.
"International Pop Overthrow" Hotel Utah. 7:30pm, $10. With Dangermaker, Honey Wilders, Brad Brooks, and more.
Lee Boys, Myron & E Brick and Mortar Music Hall. 8pm, $3.50-$10.
Parallels, Frail, Figo, popscene DJs Rickshaw Stop. 9:30pm, $12-$14.
Shuteye Unison, Silian Rail, B. Hamilton Bottom of the Hill. 9pm, $10.
Jim Thackery Biscuits and Blues. 8 and 10pm, $18.
Rags Tuttle vs. Jeff Johnny Foley's Dueling Pianos. 9:30pm.
Robert Walter's Trio Boom Boom Room. 8pm, $15.
Kerry Wing Red Devil Lounge. 8pm, $8.
Young Moon, Vestals, Danny Paul Grody Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Ned Boyton Trio Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.
Kim Waters Yoshi's SF. 8pm, $22; 10pm, $18.

FOLK/WORLD/COUNTRY

Front Country Atlas Cafe, 3049 Alabama, SF; www.atlascafe.net. 8-10pm, free.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $5-$7. With DJ-host Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.
Arcade Lookout. 9pm, free. Indie dance party.
Darling Nikki SOM. Bar. 9pm, DJ Double D, Dr. Sleep, and Justin Credible spin '80s, Top 40, hip-hop, and more.
First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, $3. Old school breaks, disco house, and electro breaks.
Get Low Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, '80s and Soul with weekly guests.
Lions, Tigers, and Queers Underground SF. 10pm-2am, $3. Indie, Electro, and House dance party with DJ Becky Knox and special guests.
Thursdays at the Cat Club Cat Club. 9pm, $6 (free before 9:30pm). The best of the 80s with DJs Damon, Steve Washington, Dangerous Dan, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 10

ROCK/BLUES/HIP-HOP

Rome Balestrieri, Jeff, Nathan Temby Johnny Foley's Dueling Pianos. 9pm.
Crackerjack Amnesia. 6pm.
Dear Landlord, Murderburgers, Hear the Sirens, Rockfight Thee Parkside. 9pm, $8.
"International Pop Overthrow" Hotel Utah. 7:30pm, $10. With Dave Rave, Relatives, Butch Berry, Corner Laughers, and more.
"Outside Lands" Golden Gate Park, SF; www.sfoutsidelands.com. Noon-10pm, $95. With Neil Young & Crazy Horse, Justice, Washed Out, and more.
Jackie Payne Biscuits and Blues. 8 and 10pm, $20.
Powerage, Cruella, Haunted By Heroes Slim's. 9pm, $13.
Shonen Knife, Mallard, Chuckleberries Bottom of the Hill. 9pm, $14.
Sole Johnny Foley's. 9pm, free.
Sporting Life, My Second Surprise, Vir Hemlock Tavern. 9:30pm, $7.
Robert Walter's Trio Boom Boom Room. 8pm, $15.
Zippers to Nowhere, Street Eaters, Future Virgins, Neon Piss Knockout. 6pm, $6.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, $20. Theater of sound-sculptured space.
Terence Blanchard Yoshi's SF. 8pm, $24; 10pm, $20.
Terry Disely Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.
Peacetet Red Poppy Art House. 9pm, $10-$15.

FOLK/WORLD/COUNTRY

Baxtolo Drom Amnesia. 9pm, $7-$10.
"Hop" Elbo Room. 9pm, $10. With Lost Dog Found, Mari & the Monitors, burlesque dancers, pin-up pageant, and more.
Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, $18. Salsa and bachata dance lessons, live music.
"Urban Hillbilly" Cafe Du Nord. 9pm, $13. With Midtown Dickens, Possum and Lester, Human Condition, Three Times Bad.

DANCE CLUBS

Chromavision ATA, 992 Valencia, SF; www.hellogoldwave.com. 7pm, $7. Black Jeans, Natural Curves, D Tiberio, and more.
Joe Lookout, 3600 16th St.,SF; www.lookoutsf.com. 9pm. Eight rotating DJs.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $5. Afro and world music with rotating DJs.
Pledge: Fraternal Lookout. 9pm, $3-$13. Benefiting LGBT and nonprofit organizations. With DJ Christopher B and DJ Brian Maier.
Y3K DNA Lounge. 10pm, $18. Dark electronica with Gatekeeper, Teengirl Fantasy and more.

SATURDAY 11

ROCK/BLUES/HIP-HOP

Agalloch, Taurus Great American Music Hall. 9pm, $17-$19.
Back 40 Riptide. 9:30pm, free.
Eight Belles Amnesia. 7pm.
Funk Revival Orchestra Boom Boom Room. 8pm, $15.
"International Pop Overthrow" Hotel Utah. 7:30pm, $10. With Connies, Trevor Childs & the Beholders, Beyond Veronica, and more.
Jeremiah Lockwood, Charming Hostess Red Poppy Art House. 8:30pm, $10-$15.
Los Hooligans, Boars, Custom Fit Thee Parkside. 9pm, $8.
Lovely Bad Things, Dikes of Holland, Wimps Hemlock Tavern. 9pm, $7.
Mighty Mo Rodgers Biscuits and Blues. 8 and 10pm, $22.
Red Eye Revue, Mr Chin's Hot Sauce, Sunny Gunn's Firestorm, Jim Bruno Slim's. 8pm, $10.

CONTINUES ON PAGE 40 >>





MUSIC LISTINGS

CONT>>

Rinds Thee Parkside. 3pm, free.
Shakes Gown, Black Jeans, Head/Head, Josh Cheon (DJ) Lab, 2948 16 St, SF; www.thelab.org. 9pm, $5.
Taxes, Fake Your Own Death, Ian Fays Bottom of the Hill. 1pm, $10.
Nathan Temby, Rome Balestrieri, Jeff Johnny Foley's Dueling Pianos. 9pm.
Top Secret Band Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, $20. Theater of sound-sculptured space.
Terence Blanchard Yoshi's SF. 8pm, $24; 10pm, $20.

FOLK/WORLD/COUNTRY

"Honky-Tonk Showdown" Cafe Du Nord. 9pm, $11-$13. With Stairwell Sisters, Country Mourns with Misisipi Mike, Better Haves, DJ Blaze Orange.
Craig Ventresco and Meredith Axelrod Atlas Cafe, 3049 Alabama, SF; www.atlas-cafe.net. 4-6pm, free.

DANCE CLUBS

Braza! with Maga Bo SOM. 10pm, $10-$15. With DJs Elan and Zamba, Henrique Padilla (Afrolicious).
Bootie SF: Bootside Lands DNA Lounge. 9pm, $10-$15. With resident Bootie DJs Mysterious D, Dada, and more.
Club Gossip Cat Club. 9pm, free before 9:30pm, $5-$8 after. With VJs Shon, Low Life, Damon, and more.
Cockblock Rickshaw Stop. 10pm, $5-$10.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Tormenta Tropical Elbo Room. 10pm, $5-$10. With resident DJs Shawn Reynaldo, Oro11 and special guest Chingo Bling.
2 Men Will Move You Amnesia. 9pm.
Who's Yo Daddy Grown & Sexy Hip-Hop Affair Yoshi's SF Lounge. 10:30pm, $35. With Big Daddy Kane, DJ Sake 1.

SUNDAY 12

ROCK/BLUES/HIP-HOP

A Flock of Seagulls Yoshi's SF. 7pm, $25.
Champagne Champagne, Knux, Rec League Bottom of the Hill. 8pm, $10.
Al Jarreau and the George Duke Trio, Mara Hruby Sigmund Stern Grove, 19 Avenue and Sloat Boulevard, SF; www.sterngrove.org. 2pm, free.
Pitbull, Havana Brown, Slick D Bill Graham Civic Auditorium. 7:30pm, $49.50.
Terry Savastano Johnny Foley's. 9pm, free.
Seshen, Karyn Paige, Ex-Pyramids Cafe Du Nord. 8:30pm, $10.
Tied to the Branches, Dry Season, WL Hemlock Tavern. 9pm, $6.

JAZZ/NEW MUSIC

Amy X Neuburg Stage Werx Theatre, 446 Valencia, SF; www.stagewerx.org. 7pm, $12.

FOLK/WORLD/COUNTRY

Bright Side Band Bird and Beckett, 653 Chenery, SF; (415) 586-3733. 4:30-6:30pm.
Twang Sunday Thee Parkside. 4pm, free. With Danny Allen and the Pretty Monsters, Low Rollers.
West Coat Ramblers, Dustbowl Revival Amnesia. 9pm, $7-$10.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, $7. Dub, dubstep, roots with DJ Sep, Ludichris, and special guest Maga Bo.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, $2.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, $10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 13

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Bill Orcutt, Yek Koo, John Krausbauer, Painted Caves Lab, 2948 16 St, SF; www.thelab.org. 8pm, $5-$10.
Serpent Crown, Assada Messiah Hemlock Tavern. 7pm, $5.
Soonest, As In We, Duckyousucker Elbo Room. 9pm, $6.

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa Nova.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, $3-$5. Gothic, industrial, synthpop with Decay, Joe Radion, Melting Girl, and more.
Krazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza.

TUESDAY 14

ROCK/BLUES/HIP-HOP

Ash Reiter Amnesia. 9pm.
Sara Gazarek Yoshi's SF. 8pm, $16.
Guy Fox Boom Boom Room. 8pm, $5.
Ivan and Alyosha, Greater Sirens, Bears! Bears! Bears! Brick and Mortar Music Hall. 9pm, $9-$12.
"Psychobilly-Rockabilly Bash" Knockout. 9pm, $8. With Whiskey Pills Fiasco, Furious, Limit Club, Rocketship Rocketship.
Stan Erhart Band Johnny Foley's. 9pm, free.
Sutekh Hexen, Common Eider King Eider, Good Willsmith Hemlock Tavern. 9pm, $7.

JAZZ/NEW MUSIC

Bombshell Betty and her Burlesqueteers Elbo Room. 9pm, $10. With live music by Fromagique.
Sara Gazarek Yoshi's SF. 8pm, $16.
Ray Skjelbred Pier 23, Embarcadero near Filbert, SF; (415) 362-5125. 5pm.

DANCE CLUBS

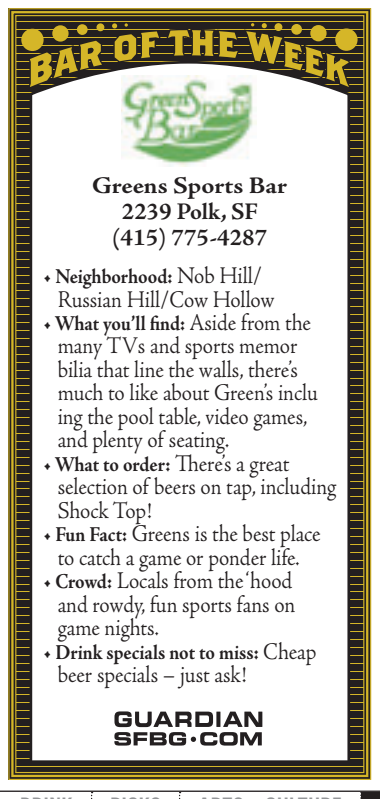
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Post-Dubstep Tuesdays Som., 2925 16th St, SF; (415) 558-8521.10pm, free. DJs Dnae Beats, Epcot, Footwerks spin UK funky, bass Music.
Study Hall John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane. SFBG













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ALL-YOU-CAN-EAT PIZZA AND LOCAL BIKE CRAFTS? SOUNDS LIKE A PARTY. (SEE FRI/10) PHOTOS BY MICHAEL JOHN EVANS

Listings compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

"Original Yoga: Rediscovering Traditional Practices of Hatha Yoga" Pegasus Books, 2349 Shattuck, Berk. (510) 649-1320, www.pegasusbookstore.com. 7:30pm, free. Yoga scholar and Piedmont Yoga Studio director Richard Rosen delves into the history of yoga to find out if we've strayed from the meditation form's original intent. Today, he shares his new book's findings. Deepen your practice by attending his talk.

Beats for Lunch Monarch, 101Sixth St., SF. www.monarchsf.com. Noon-2pm, free. Take a break from your desk with this free lunchtime dance party, featuring a spin sesh from the intrepid DJs of Motown on Monday. *But I'm hungry* you say? No excuses! Free Ike's Place sandwiches will be on hand, as well as fruit to nosh on. And booze, obvs. Dance girl, dance.

"Microblast" works by Kelly Ording and Jet Martinez Project One gallery, 251 Rhode Island, SF. www.p1st.com. Through Sept 29. Opening reception: 7pm, free. The First Couple of San Francisco art finally are holding a joint show, in which they'll be showcasing the intensely detailed, colorfully fantastic paintings that they're known for. Martinez is Facebook's first resident artist, but his impact can be felt far from your newsfeed.

THURSDAY 9

***Occupy the Bay* film screening** Berkeley Fellowship of Unitarian Universalists' Hall, 1924 Cedar, Berk. www.bfuu.org. 7pm, $5-10 suggested donation. Relive the century's most compelling social movement so far at this screening of a rough cut of John Riley's documentary on Occupy Oakland, and the intense police brutality that turned the country's focus on the Bay for a few hot months.

"Out of Order" Creativity Explored, 3245 16th St., SF. www.creativityexplored.org. Opening reception: 7-9pm, free. The latest group show from the city's hub for developmentally-disabled artists focus on the ways we regiment our thoughts. The 20-plus exhibiting artists organize their output with shapes, repetition, and various kinds of personal coding.

Why There Are Words Studio 333, 333 Caledonia, Saus. www.whytherearewords.com. 7-9pm, $5. Check out this year's reader's choice winner for Best Literary Night in our 2012 Best of the Bay issue.

FRIDAY 10

Pizza, bikes, music: A Ruota Libera Una Pizza Napoletana, 210 11th St., SF. www.unapizza.com. 1-7pm, $10. In heaven, pizza magicians will bake artisan pies while locally-crafted bikes and accessories wheely around the oven. This Friday, heaven is a place on Earth: SoMa's Una Pizza Napoletana will be serving up its best slices, Soulcraft Bicycles and other NorCal bike companies will be showcasing their wares, and there's even a live performance by skate legend-musical genius Tommy Guerrero, all for less than the regular price of one of Una Pizza's pies.

SATURDAY11

American Trips one-year anniversary Z Space, 450 Florida, SF. www.zspace.org. 5-10pm, free. If you haven't checked out the frenzy that is Berlin-style ping pong, now is your chance. You've already missed a year of the Mission's wacky pong-outs. Be to be fair, you did wait for the party that is sure to be one of the series' bests – tonight, DJ Primo takes on soundtrack duties with a "time warp" set spanning 1950s soul, and progressing all the way up to rave rhythms from the now-now. Plus free PBR from 5-6pm.

SUNDAY 12

Pistahan Festival Yerba Buena Gardens, Mission and Fourth St., SF. www.pistahan.net. Sat/11 parade 11am. Festival also Sat/11. Those unfamiliar with balut, or fertilized duck embryo, might be surprised to know that this year's (19th annual) Pistahan Festival features an eating contest fixating on the questionable Filipino street snack. But this weekend-long fest is just that exuberant about bringing the culture of the Phillipines to the heart of the city. Saturday morning boasts a downtown parade, and the entire weekend will have kids activities, ice cream tastings, a boxing tournament, gorgeous artwork, and much more.

MONDAY 13

Al-Stravaganza: A burlesque tribute to Weird Al Uptown Nightclub, 1928 Telegraph, Oakl. www.hubbahubbarevue.com. 9pm, $5. We hope to see tons of bushy mustaches, Jew 'fros, atrocious punning, and not much else by the end of numbers at this celebration of everyone's favorite musical parodist. Hubba Hubba's glittering lineup featuring Honey Lawless, Pearl E. Gates, and Lady Satan ask you to eat it, just eat it.

TUESDAY 14

"I Am America: Black Genealogy Through the Eye of an Artist" Malonga Casquelourd Center for the Arts, 1428 Alice, Oakl. Exhibit opens today, through Sept. 11. Opening reception: Aug. 16, 6:30-8:30pm. Visit a retelling of history at this traveling exhibit, which examines the falsities involved in mainstream portrayal of African Americans after the Civil War. Genealogists tracked down marriage certificates, land deeds, and other historical documents for "I Am America," which black artists repurposed to make statements about the history of racial identity in post-bellum United States. SFBG

STAGE LISTINGS



PHOTO BY KATHY KAHN

WOODMINSTER SUMMER MUSICALS' PRODUCTION OF *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

A Funny Thing Happened On the Way to the Forum Woodminster Amphitheater, Joaquin Miller Park, 3300 Joaquin Miller Rd, Oakl; www.woodminster.com. $12-56. Previews Thu/9, 8pm. Opens Fri/10, 8pm. Runs Thu-Sun, 8pm. Through Aug 19. Woodminster Summer Musicals presents the Sondheim comedy.

Henry V Sequoia High School, 1201 Brewster, Redwood City; www.redwoodcity.org. Free. Opens Sat/11, 7:30pm. Runs Sat, 7:30pm; Sun, 2pm. Through Aug 26. San Francisco Shakespeare Festival presents the Bard's history play as part of its "Free Shakespeare in the Park" series.

ONGOING

Absolutely San Francisco Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. $32-50. Thu-Sat, 8pm. Through Aug 18. A multi-character solo show about the unique residents of San Francisco.

Enron Exit Theatre, 156 Eddy, SF; www.enron2012.com. $25. Thu-Sat, 8pm. Through Aug 17. In OpenTab's production of British playwright Lucy Prebble's 2009 *Enron*, tragedy plus time equals comedy plus puppets (in imaginative designs by Miyaka Cochrane), as fast-paced satire delivers a timely reconsideration of yet another infamous financial scandal. Some fictional elements shape the plotline but simplifying strategies serve well to clarify the real-life actions and consequences of Ken Lay (GreyWolf) and Jeffry Skilling's (Alex Plant) deceptive energy-trading juggernaut, the onetime darling of Wall Street and the financial pages. Director Ben Euphrat gets spirited and engaging performances from his principals, and despite this messiness in terms of mise-en-scène, however, the play is generally clear-eyed and good for more than easy laughs. (Avila)

Humor Abuse American Conservatory Theater, 415 Geary, SF; www.act-sf.org. $25-95. Tue-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Aug 19. Lorenzo Pisoni performs his autobiographical show about growing up as the youngest member of San Francisco's Pickle Family Circus.

The Merchant of Venice Gough Street Playhouse, 1622 Gough, SF; www.custommade.org. $25-32. Thu-Sat, 8pm; Sun, 7pm. Extended through Aug 19. Custom Made Theater presents director Stuart Bousel's generally sharp staging of Shakespeare's perennially controversial but often-misunderstood play. The lively if uneven production ensures the involved storyline cannot be reduced to the problematical nature of its notorious Jewish villain, Shylock (played with a compellingly burdened intensity by a quick Catz Forsman), but rather has to be seen in a wider landscape of desire in which money, status, sex, gender, political and ethnic affiliations, and human bodies all mix, collide, and negotiate. To this end, this *Merchant* is set amid a contemporary financial district coterie; a confident sense of the priorities of the drama overall offer a satisfying encounter with this fascinatingly subtle play. (Avila)

Les Misérables Orpheum Theatre, 1192 Market, SF; www.bestofbroadway-sf.com. $83-155. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Aug 26. SHN's Best of Broadway series brings to town the new 25th anniversary production of Cameron Mackintosh's musical giant, based on the novel by Victor Hugo. The revival at the Orpheum does without the famous rotating stage but nevertheless spares no expense or artistry in rendering the show's barrage of colorful Romantic scenes or its larger-than-life characters. It's a flagrantly sentimental, somewhat problematic but still-stirring meld of music and melodrama. (Avila)

The Princess Bride: Live! Dark Room Theater, 2263 Mission, SF; foulplaysf.com/princessbride. $20. Thu-Sat, 8pm. Through Aug 25. Dark Room Productions presents a live tribute to the cult fairy-tale movie.

Project: Lohan Costume Shop, 1117 Market, SF; www.projectlohan.com. $25. Thu-Sat, 8pm; Sun, 7pm. Through Aug 19. D'Arcy Drollinger pays tribute to the paparazzi target with this performance constructed solely from tabloids, magazines, court documents, and other pre-existing sources.

Sweeney Todd: The Demon Barber of Fleet Street Eureka Theatre, 215 Jackson, SF; www.rayoflighttheatre.com. $25-36. Thu/9-Sat/11, 8pm (also Sat/11, 2pm). Halloween comes early this year thanks to Ray of Light Theatre's production of *Sweeney Todd* and all its attendant horrors. Set in bleakest, Industrial Revolution-era London, this Sondheim musical pushes the titular Todd to enact a brutal vengeance on a world he perceives as having stolen the best of life from him, namely his family and his freedom. No fey, gothic vampire, ROLT's Sweeney Todd (played by Adam Scott Campbell) is both physically and psychically imposing, built like a blacksmith and twice as dark. Pushed over the line between misanthropic and murderous, Sweeney Todd methodically plots his revenge on the hated Judge Turpin (portrayed with surprising sympathy by Ken Brill) while the comfortably comical purveyor of pies, Mrs. Lovett (Miss Sheldra), dreams of a sunnier future. Mrs. Lovett's no-nonsense, wisecracking ways aside, there are few laughs to be had in this slow-burning dirge to the worst in mankind, and as the body count rises, it is made abundantly clear that all hope of redemption is also but a fantasy. Contributing to the dark mood are Maya Linke's imposing, industrial set, Cathie Anderson's ghostly green and hellfire amber lighting, and a spare chamber ensemble of six able musicians conducted by Sean Forte. (Gluckstern)

"Un-Abridged: The Best of Ten Years of Un-Scripted" SF Playhouse, 533 Sutter, SF; www.un-scripted.com. $10-20. Thu-Sat, 8pm. Through Aug 18. The veteran Bay Area company celebrates its tenth anniversary season with a four-week retrospective of its favorite long- and short-form improv shows. Check website for schedule.

Vital Signs Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org. $15-50. Sat, 8:30pm. Extended through Aug 25. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

BAY AREA

Circle Mirror Transformation Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. $20-57. Tue and Thu-Sat, 8pm (also Sat/11, Aug 16, and 25, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Though Aug 26. Marin Theatre Company and Encore Theatre Company co-present the regional premiere of Annie Baker's comedy about a drama class.

Happy Hour with Kim Jong Il Cabaret at the Marsh Berkeley, 2120 Allston, Berk; (415) 826-5750,l www.themarsh.org. Free. Fri, 6pm. Through Aug 24. Comedy work-in-progress by Kenny Yun, with live music by cabaret singer Candace Roberts.

Keith Moon/The Real Me TheaterStage at the March Berkeley, 2120 Allston, Berk; www.themarsh.org. $15-50. Fri/10, Aug 17, Sept 13, 20, 27, 8pm. Mike Berry workshops his new musical, featuring ten classic Who songs performed with a live band.

The Kipling Hotel: True Misadventures of the Electric Pink '80s Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. $20-50. Sat, 8:30pm; Sun, 7pm. Extended through Aug 26. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability — here via a partial debate-scholarship to UCLA. Even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

Noises Off Live Oak Theatre, 1301 Shattuck, Berk; www.aeofberkeley.org. $15. Fri-Sat, 8pm; Sun/12, 2pm. Through Aug 18. Actors Ensemble of Berkeley performs Michael Frayn's backstage comedy. SFBG



WILL FERRELL AND ZACH GALIFIANAKIS SQUARE OFF IN *THE CAMPAIGN*, OUT FRI/10. PHOTO BY PATTI PERRET

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock.

OPENING

The Bourne Legacy Jeremy Renner steps into Matt Damon's super-spy shoes to play a Jason Bourne-esque international man of ass-kicking mystery. (2:15) *Balboa. Presidio.*

The Campaign A smug incumbent (Will Ferrell) and a naïve newcomer (Zach Galifianakis) battle over a North Carolina congressional seat. (1:25) *Presidio, California, Vogue.*

Celeste and Jesse Forever Indie dramedy about a couple (Andy Samberg and co-writer Rashida Jones) who try to stay friends despite their impending divorce. (1:31) *Metreon, Sundance Kabuki.*

Easy Money Stealth Swede Joel Kinnaman *(The Killing)* stars in this gangster thriller imported from his home country. (1:59) *Lumiere, Shattuck.*

Hope Springs A married couple (Meryl Streep, Tommy Lee Jones) turn to a counselor (Steve Carell) to help salvage their relationship. (1:40) *Four Star, Marina, Piedmont, Shattuck.*

Moth Diaries See "Fangs, But No Fangs." (1:22) *SF Film Society Cinema.*

Nitro Circus the Movie 3D The daredevil "action sports collective" hits the big screen with ridiculous stunts aimed at delighting *Jackass* and X Games fans. (1:28)

Nuit #1 Montreal director-writer Anne Émond bares more than her actor's beautiful bodies: she's eager to uncover their tenderized souls: hurt, unsavory, vulnerable, terrified, nihilistic, compulsive, and desperate. Nikolai (Dimitri Stroroge) and Clara (Catherine de Lean) are just two kids on the crowded dance floor, jumping up and down in slow motion to the tune of a torch song; before long, they're in Nikolai's shabby apartment, tearing off their clothes and making love as if their lives depended on it. But when Nikolai, laid out on his mattress on the floor like a grunge Jesus with a bad haircut, catches Clara sneaking out without saying good-bye, he sits her down for an earful of his reality. She returns the favor, revealing an unexpected double life, and the two embark on a psycho-tango that takes all night. It can seem like a long one to those impatient with the young, beautiful, and possibly damned's doubts and self-flagellation, though Émond's artful, coolly empathetic eye takes the proceedings to a higher level. She's attempting to craft a simultaneously romantic and raw-boned song of self for a generation. (1:31) *Elmwood, Lumiere.* (Chun)

360 A massive ensemble sprinkled with big-name stars, a sprawling yet interconnected story, and locations as far-flung as Phoenix and Bratislava: *360* is not achieving anything new with its structure (see also: 2011's *Contagion*, 2006's *Babel*, and so on). And some pieces of its sectioned-off narrative are less successful than others, as with the exploits of a posh, unfaithful duo played by Rachel Weisz (re-teaming with her *Constant Gardener* director Fernando Meirelles) and Jude Law. Fortunately, screenwriter Peter Morgan (2006's *The Queen*) finds some drama (and a lot of melancholy) in less-familiar relationship scenarios. An airport interlude that interweaves a grieving father (Anthony Hopkins), a newly single Brazilian (Maria Flor), and a maybe-rehabilitated sex offender (Ben Foster) is riveting, as are the unexpectedly sweet and sour endpoints of tales spiraling off a Russian couple (Dinara Drukarova, Vladimir Vdovichenkov) who've drifted apart. (1:51) *Opera Plaza, Shattuck.* (Eddy)

Unforgiveable See "When in Venice." (1:52) *Opera Plaza, Shattuck.*

ONGOING

Ai Weiwei: Never Sorry Unstoppable force meets immovable object — and indeed gets stopped — in Alison Klayman's documentary about China's most famous contemporary artist. A larger than life figure, Ai Weiwei's bohemian rebel persona was honed during a long (1981-93) stint in the U.S., where he fit right into Manhattan's avant-garde and gallery scenes. Returning to China when his father's health went south, he continued to push the envelope with projects in various media, including architecture — he's best known today for the 2008 Beijing Olympics' "Bird's Nest" stadium design. But despite the official approval implicit in such high-profile gigs, his incessant, obdurate criticism of China's political repressive politics and censorship — a massive installation exposing the government-suppressed names of children killed by collapsing, poorly-built schools during the 2008 Sichuan earthquake being one prominent example — has tread dangerous ground. This scattershot but nonetheless absorbing portrait stretches its view to encompass the point at which the subject's luck ran out: when the film was already in post-production, he was arrested, then held for two months without official charge before he was accused of alleged tax evasion. (He is now free, albeit barred from leaving China, and "suspected" of additional crimes including pornography and bigamy.) (1:31) *Lumiere, Shattuck, Smith Rafael, Sundance Kabuki.* (Harvey)

Beasts of the Southern Wild Six months after winning the Grand Jury Prize at Sundance (and a Cannes Camera d'Or), *Beasts of the Southern Wild* proves capable of enduring a second or third viewing with its originality and strangeness fully intact. Magical realism is a primarily literary device that isn't attempted very often in U.S. cinema, and succeeds very rarely. But this intersection between Faulkner and fairy tale, a fable about — improbably — Hurricane Katrina, is mysterious and unruly and enchanting. Benh Zeitlin's film is wildly cinematic from the outset, as voiceover narration from six-year-old Hushpuppy (Quvenzhané Wallis) offers simple commentary on her rather fantastical life. She abides in the Bathtub, an imaginary chunk of bayou country south of New Orleans whose residents live closer to nature, amid the detritus of civilization. Seemingly everything is some alchemical combination of scrap heap, flesh, and soil. But not all is well: when "the storm" floods the land, the holdouts are forced at federal gunpoint to evacuate. With its elements of magic, mythological exodus, and evolutionary biology, *Beasts* goes way out on a conceptual limb; you could argue it achieves many (if not more) of the same goals Terrence Malick's 2011 *The Tree of Life* did at a fraction of that film's cost and length. (1:31) *Bridge, California, Embarcadero, Smith Rafael.* (Harvey)

Bill W. Even longtime AA members are unlikely to know half the organizational history revealed in this straightforward, chronological, fast-moving portrait of its late founder. Bill Wilson was a bright,

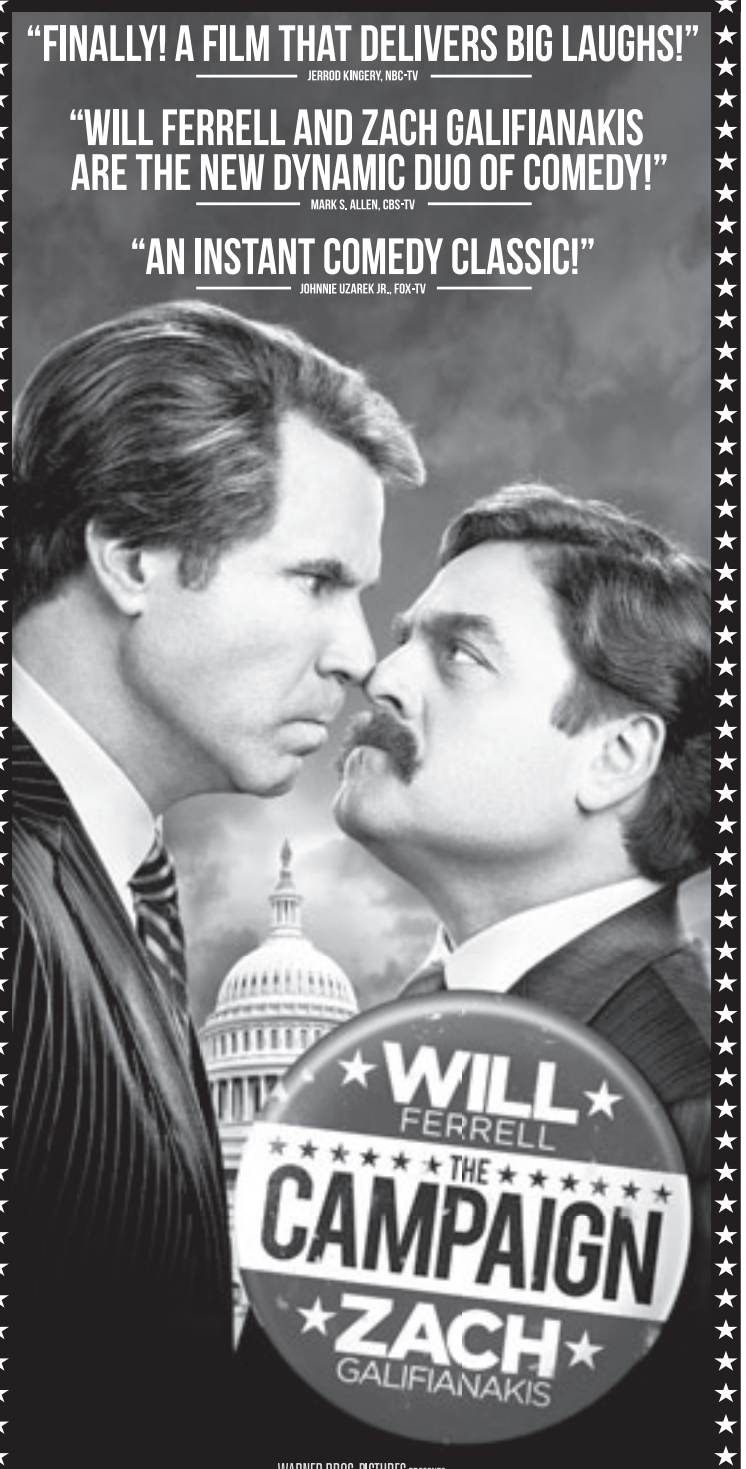
CONTINUES ON PAGE 44 >>

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TONY TOSCANO, TALKING PICTURES

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JERROD KINGERY, NBC-TV

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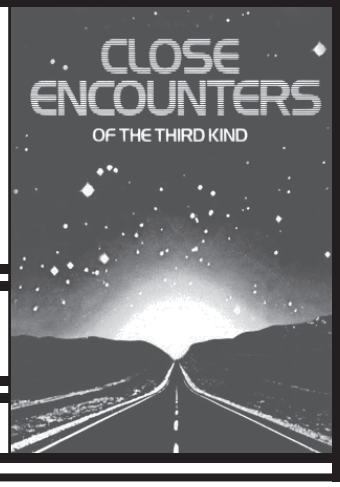
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FILM LISTINGS

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personable aspiring businessman whose career was nonetheless perpetually upset by addiction to the alcohol that eased his social awkwardness but brought its own worse troubles. During one mid-1930s sanitarium visit, attempting to dry out, he experienced a spiritual awakening. From that moment slowly grew the idea of Alcoholics Anonymous, which he shaped with the help of several other recovering drunks, and saw become a national movement after a 1941 Saturday Evening Post article introduced it to the general public. Wilson had always hoped the "leaderless" organization would soon find its own feet and leave him to build a separate, sober new career. But gaining that distance was difficult; attempts to find other "cures" for his recurrent depression (including LSD therapy) laid him open to internal AA criticism; and he was never comfortable on the pedestal that grateful members insisted he stay on as the organization's founder. Admittedly, he appointed himself its primary public spokesman, which rendered his own hopes for privacy somewhat self-canceling — though fortunately it also provides this documentary with plenty of extant lecture and interview material. He was a complicated man whose complicated life often butted against the role of savior, despite his endless dedication and generosity toward others in need. That thread of conflict makes for a movie that's compelling beyond the light it sheds on an institution as impactful on individual lives and society as any other to emerge from 20th-century America. (1:43) *Roxie*. (Harvey)

Farewell, My Queen (Benoît Jacquot, France, 2012) Opening early on the morning of July 14, 1789, *Farewell, My Queen* depicts four days at the Palace of Versailles on the eve of the French Revolution, as witnessed by a young woman named Sidonie Laborde (Léa Seydoux) who serves as reader to Marie Antoinette (Diane Kruger). Sidonie displays a singular and romantic devotion to the queen, while the latter's loyalties are split between a heedless amour propre and her grand passion for the Duchess de Polignac (Virginie Ledoyen). These domestic matters and other regal whims loom large in the tiny galaxy of the queen's retinue, so that while elsewhere in the palace, in shadowy, candle-lit corridors, courtiers and their servants mingle to exchange news, rumor, panicky theories, and evacuation plans, in the queen's quarters the task of embroidering a dahlia for a projected gown at times overshadows the storming of the Bastille and the much larger catastrophe on the horizon. (1:39) *Albany, Embarcadero, Piedmont*. (Rapoport)

The Imposter A family tragedy, an international thriller, a Southern-fried mystery, and a true story: *The Imposter* is all of these things. This unique documentary reveals the tale of Frédéric Bourdin, dubbed "the Chameleon" for his epic false-identity habit. His ballsiest accomplishment was also his most heinous con: in 1997, he claimed to be Nicholas Barclay, a San Antonio teen missing since 1994. Amazingly, the impersonation worked for a time, though Bourdin (early 20s, brown-eyed, speaks English with a French accent) hardly resembled Nicholas (who would have been 16, and had blue eyes). Using interviews — with Nicholas' shell-shocked family, government types who unwittingly aided the charade, and Bourdin himself — and ingenious re-enactments that borrow more from crime dramas than *America's Most Wanted*, director Bart Layton weaves a multi-layered chronicle of one man's unbelievable deception. (1:39) *Lumiere, Shattuck*. (Eddy)

Killer Joe William Friedkin made two enormously popular movies that have defined his career (1971's *The French Connection* and 1973's *The Exorcist*), but his resumé also contains an array of lesser films that are both hit-and-miss in critical and popular appeal. Most have their defenders. After a couple biggish action movies, it seemed a step down for him to be doing *Bug* in 2006; though it had its limits as a psychological quasi-horror, you could feel the cracking recognition of like minds between cast, director, and playwright Tracy Letts. Letts and Friedkin are back in *Killer Joe*, which was a significant off-Broadway success in 1998. In the short, violent, and bracing film version, Friedkin gets the ghoulish jet-black-comedic tone just right, and his actors let themselves get pushed way out on a limb to their great benefit — including Matthew McConaughey, playing the title character, who's hired by the Smith clan of Texas to bump off a troublesome family member. Needless to say, almost nothing goes as planned, escalating mayhem to new heights of trailer-trash Grand Guignol. Things get fugly to the point where *Killer Joe* becomes one of those movies whose various abuses are shocking enough to court charges of gratuitous violence and misogyny; unlike the 2010 *Killer Inside Me*, for instance, it can't really be justified as a commentary upon those very entertainment staples. (Letts is highly skilled, but those looking for a message here will have to think one up for themselves.) Still, Friedkin and his cast do such good work that *Killer Joe*'s grimly humorous satisfaction in its worst possible scenarios seems quite enough. (1:43) *Embarcadero*. (Harvey)

Klown A spinoff from a long-running Danish TV show, with the same director (Mikkel Nørgaard) and co-writer/stars, this bad-taste comedy might duly prove hard to beat as "the funniest movie of the year" (a claim its advertising already boasts). Socially hapless Frank (Frank Hvam) discovers his live-in girlfriend Mia (Mia Lyhne) is pregnant, but she quite reasonably worries "you don't have enough potential as a father." To prove otherwise, he basically kidnaps 12-year-old nephew Bo (Marcuz Jess Petersen) and drags him along on a canoe trip with best friend Casper (Casper Christensen). Trouble is, Casper has already proclaimed this trip will be a "Tour de Pussy," in which they — or at least he — will seize any and every opportunity to cheat on their unknowing spouses. Ergo, there's an almost immediate clash between awkward attempts at quasi-parental bonding and activities most unsuited for juvenile eyes. Accusations of rape and pedophilia, some bad advice involving "pearl necklaces," an upscale one-night-only bordello, reckless child endangerment, encouragement of teenage drinking, the consequences of tactical "man flirting," and much more ensue. Make no mistake, *Klown* one-ups the Judd Apatow school of raunch (at least for the moment), but it's good-natured enough to avoid any aura of crass Adam Sandler-type bottom-feeding. It's also frequently, blissfully, very, very funny. (1:28) *Roxie*. (Harvey)

The Queen of Versailles Lauren Greenfield's obscenely entertaining *The Queen of Versailles* takes a long, turbulent look at the lifestyles lived by David and Jackie Siegel. He is the 70-something undisputed king of timeshares; she is his 40-something (third) wife, a former beauty queen with the requisite blonde locks and major rack, both probably not entirely Mother Nature-made. He's so compulsive that he's never saved, instead plowing every buck back into the business. When the recession hits, that means this billionaire is — in ready-cash as opposed to paper terms — suddenly sorta kinda broke, just as an enormous Las Vegas project is opening and the family's stupefyingly large new "home" (yep, modeled after Versailles) is mid-construction. Plugs must be pulled, corners cut. Never having had to, the Siegels discover (once most of the servants have been let go) they have no idea how to run a household. Worse, they discover that in adversity they have a very hard time pulling together — in particular, David is revealed as a remote, cold, obsessively all-busi-

CONTINUES ON PAGE 46 >>



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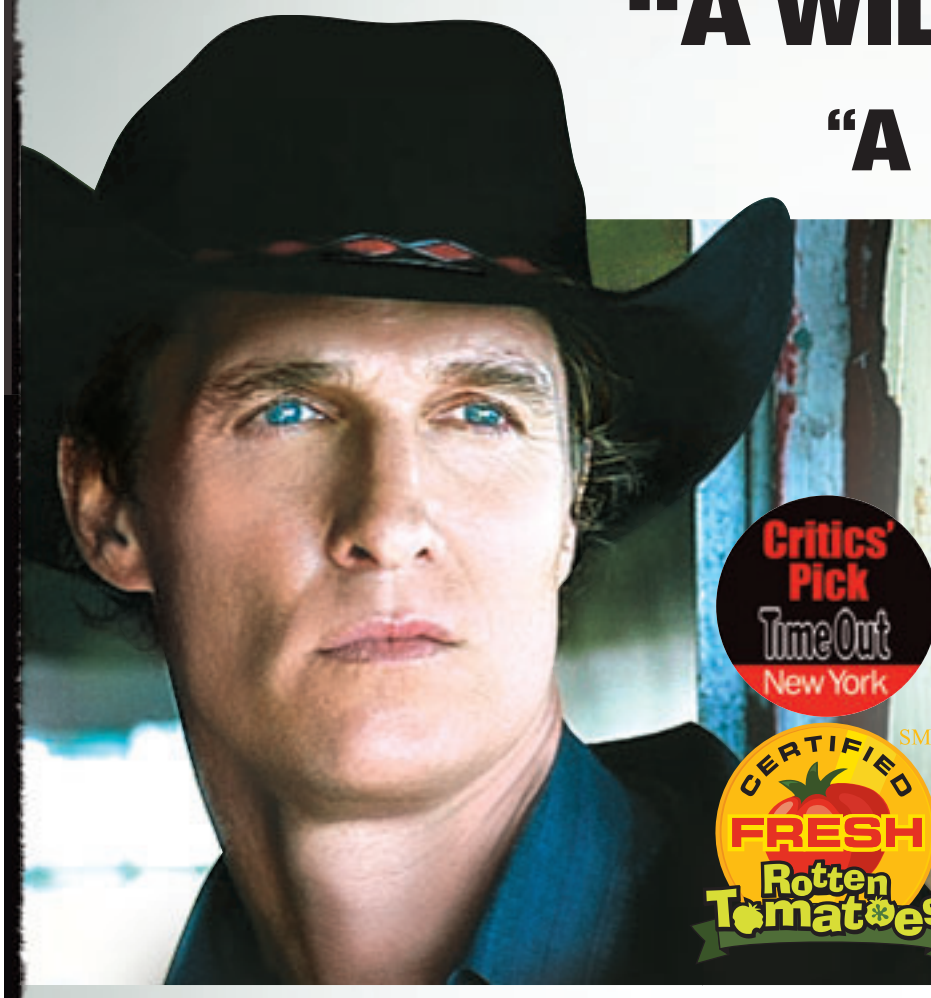
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OFFICIAL SELECTION LOS ANGELES FILM FESTIVAL

MATTHEW McCONAUGHEY
EMILE HIRSCH
JUNO TEMPLE
GINA GERSHON AND THOMAS HADEN CHURCH

KILLER JOE

FROM ACADEMY AWARD® WINNING DIRECTOR **WILLIAM FRIEDKIN** AND PULITZER PRIZE WINNING WRITER **TRACY LETTS**

LD ENTERTAINMENT VOLTAGE PICTURES AND PPC PRESENT IN ASSOCIATION WITH WORLDVIEW ENTERTAINMENT A VOLTAGE PICTURES / ANA MEDIA PRODUCTION OF A WILLIAM FRIEDKIN FILM MATTHEW McCONAUGHEY EMILE HIRSCH "KILLER JOE" JUNO TEMPLE GINA GERSHON AND THOMAS HADEN CHURCH CASTING BY DENISE CHAMIAN, C.S.A MUSIC BY TYLER BATES COSTUME DESIGNER PEGGY SCHNITZER EDITED BY DARRIN NAVARRO PRODUCTION DESIGNER FRANCO-GIACOMO CARBONE DIRECTOR OF PHOTOGRAPHY CALEB DESCHANEL, ASC CO-PRODUCER PATRICK NEWALL EXECUTIVE PRODUCERS CHRISTOPHER WOODROW MOLLY CONNERS VICKI CHERKAS EXECUTIVE PRODUCERS ZEV FOREMAN ROMAN VIARIS PRODUCED BY NICOLAS CHARTIER SCOTT EINBINDER BASED ON THE PLAY "KILLER JOE" WRITTEN BY TRACY LETTS SCREENPLAY BY TRACY LETTS DIRECTED BY WILLIAM FRIEDKIN

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BEFORE *THE HUNGER GAMES*, THERE WAS 2000'S *BATTLE ROYALE*, PLAYING THIS WEEK. PHOTO COURTESY OF THE SAN FRANCISCO FILM SOCIETY

CONT>>

ness person who has no use for getting or giving "emotional support;" not even for being a husband or father, much. What ultimately makes *Queen* poignantly more than a reality-TV style peek at the garishly wealthy is that Jackie, despite her incredibly vulgar veneer (she's like a Jennifer Coolidge character, forever squeezed into loud animal prints), is at heart just a nice girl from hicksville who really, really wants to make this family work. (1:40) *Embarcadero, Shattuck, Smith Rafael.* (Harvey)

Searching for Sugar Man The tale of the lost, and increasingly found, artist known as Rodriguez seems to have it all: the mystery and drama of myth, beginning with the singer-songwriter's stunning 1970 debut, *Cold Fact*, a neglected folk rock-psychedelic masterwork. (The record never sold in the states, but somehow became a beloved, canonical LP in South Africa.) The story goes on to parse the cold, hard facts of vanished hopes and unpaid royalties, all too familiar in pop tragedies. In *Searching for Sugar Man*, Swedish documentarian Malik Bendjelloul lays out the ballad of Rodriguez as a rock'n'roll detective story, with two South African music lovers in hot pursuit of the elusive musician — long-rumored to have died onstage by either self-immolation or gunshot, and whose music spoke to a generation of white activists struggling to overturn apartheid. By the time Rodriguez himself enters the narrative, the film has taken on a fairy-tale trajectory; the end result speaks volumes about the power and longevity of great songwriting. (1:25) *Embarcadero.* (Chun)

Total Recall Already the source material for Paul Verhoeven's campy, quotable 1990 film (starring the campy, quotable Arnold Schwarzenegger), Philip K. Dick's short story gets a Hollywood do-over, with meh results. The story, anyway, is a fine nugget of sci-fi paranoia: to escape his unsatisfying life, Quaid (Colin Farrell) visits a company capable of implanting exciting memories into his brain. When he chooses the "secret agent" option, it's soon revealed he actually *does* have secret agent-type memories, suppressed via brain-fuckery by sinister government forces (led by Bryan Cranston) keeping him in the dark about his true identity. Shit immediately gets crazy, with high-flying chases and secret codes and fight scenes all over the place. The woman Quaid thinks is his wife (Kate Beckinsale) is actually a slithery killer; the woman he's been seeing in his dreams (Jessica Biel) turns out to be his comrade in a secret rebel movement. Len Wiseman (writer and sometimes director of the *Underworld* films) lenses futuristic urban grime with a certain sleek panache, and Farrell is appealing enough to make highly generic hero Quaid someone worth rooting for — until the movie ends, and the entire enterprise (save perhaps the tri-boobed hooker, a holdover from the original) becomes instantly forgettable, no amnesia trickery required. (1:58) *California, Metreon, 1000 Van Ness, Presidio.* (Eddy) **SFBG**



Schedules are for Wed/8-Tue/14 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $7. Chromavision launch party, Fri, 7. Celebrating a new indie record label and video production house with music and videos; headliners are Black Jeans and Natural Curves.

BALBOA 3630 Balboa, SF. **The Devil's Carnival** (Bousman, 2012), Sat, 8. This event, www.thedevilscarnival.com; $21.43-43.60. **The Rolling Stones: Some Girls Live in Texas '78** (1978), Tue and Aug 16, 7:30. This event, cinemasf.com/balboa; $7.50-10.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $8.50-11. **•The Treasure of the Sierra Madre** (Huston, 1948), Wed, 2:30, 7, and **Key Largo** (Huston, 1948), Wed, 4:55, 9:25. **•Strangers on a Train** (Hitchcock, 1951), Thu, 2:45, 7, and **The Crying Game** (Jordan, 1992), Thu, 4:45, 8:55. **•Ed Wood** (Burton, 2994), Fri, 7, and **Mulholland Drive** (Lynch, 2001), Fri, 9:30. **•San Francisco** (Van Dyke, 1935), Sat, 1, and **Earthquake** (Robson, 1974), Sat, 3:15. "Marc Huestis and the Castro Theatre present: The Poseidon Event-ure with Star Carol Lynley Live!:" **The Poseidon Adventure** (Neame, 1972), Sat, 8 (film starts at 9:15). With pre-show performances and an onstage interview with Lynley; this event, $10-19.72. Advance tickets at www.ticketfly.com. **•Sunrise** (Murnau, 1927), Sun, 3:20, 7, and **Freaks** (Browning, 1932), Sun, 2, 5:30, 9:05. **The Tree of Life** (Malick, 2011), Tue, 2, 5, 8.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $6.75-$10.25. **Beasts of the Southern Wild** (Zeitlin, 2012), call for dates and times. **Bernie** (Linklater, 2012), call for dates and times. **Dark Horse** (Solondz, 2011), call for dates and times. **Gerhard Richter Painting** (Belz, 2011), Wed-Thu, 4:15, 6:30, 8:45. **The Queen of Versailles** (Greenfield, 2012), call for dates and times. **Ai Weiwei: Never Sorry** (Klayman, 2012), Aug 10-16, call for times. **La Bayadere**, performed by the Paris Opera Ballet, Sun, 10am. This event, $15. "The Beauty of the Real: A Celebration of Contemporary French Actresses:" **La Cérémonie** (Chabrol, 1995), Sun, 7; **Didine** (Dietschy, 2008), Mon, 7.

"FILM NIGHT IN THE PARK" This week: Creek Park, 451 Sir Francis Drake, San Anselmo; www.filmnight.org. Donations accepted. **The Artist** (Hazanavicius, 2011), Fri, 8; **The Muppet Movie** (Frawley, 1979), Sat, 8.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "CinemaLit Film Series: Fairytale Endings:" **The Princess Bride** (Reiner, 1987), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. $5.50-9.50. "Universal Pictures: Celebrating 100 Years:" **All Quiet on the Western Front** (Milestone, 1930), Wed, 7; **Dracula** (Browning, 1931), Sun, 4. "Russian Inferno: The Films of Alexei Guerman:" **Twenty Days Without War** (1976), Thu, 7. "Bellissima: Leading Ladies of the Italian Screen:" **L'amore** (Rossellini, 1948), Fri, 7; **Bread, Love and Dreams** (Comencini, 1953), Sat, 6. "Cool World:" **Klute** (Pakula, 1971), Fri, 8:40. "Summer Cinema on Center Street:" **Donovan's Brain** (Feist, 1953), Sat, 7:30. Free outdoor screening. "The Eternal Poet: Raj Kapoor and the Golden Age of Indian Cinema:" **Bobby** (1973), Sat, 8. "Always for Pleasure: The Films of Les Blank:" **•The Maestro: King of the Cowboy Artists** (Blank with Gosling and Simon, 1994), and **Gap-Toothed Women** (Blank, Gosling, and Simon, 1987), with **"Julie: Old Time Tales of the Blue Ridge"** (Blank, Gosling, and Conway, 1991), Sun, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $6.50-10. **Bill W.** (Hanlon and Garracino, 2012), Wed-Thu, 7, (also Wed, 9). **Klown** (Nørgaard, 2012), Wed, 7:15. 9:15; Thu, 9:30. Passive House California Film Festival, films about renewable energy alternatives, Thu, 7:15, 9:15. **Scott Pilgrim Vs. the World** (Wright, 2010), Fri, 11pm. Atheist Film Festival, Sat, 2. "Incredibly

CONTINUES ON PAGE 48 >>










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Strange Television:" "The Birth (and Near Death) of TV Comedy! Program One," Mon, 6:15, 9:45; "Program Two," Mon, 8; "Johnny Legend's TV in Acidland Program One," Tue, 6:15, 9:45; "Program Two," Tue, 8.

SF FILM SOCIETY CINEMA 1746 Post, SF; sffs.org/cinema. $8-11. **Battle Royale** (Fukasaku, 2000), Fri, Sun, Tue, and August 16, 2, 6:30; Sat, Mon, and Aug 17, 4:30, 9. **The Devil, Probably** (Bresson, 1977), Wed-Thu, 3, 5, 7, 9. **James and the Giant Peach** (Selick, 1996), Sat, 11am. **The Moth Diaries** (Harron, 2011), Fri, Sun, Tue, and Aug 16, 4:30, 9; Sat, Mon, and Aug 17, 2:30, 7.

TOP OF THE MARK InterContinental Mark Hopkins, One Nob Hill, SF; www.topofthemark.com. Free. "Summer Movie Nights:" **Sunset Boulevard** (Wilder, 1950), Tue, 7:30. Wine tasting at 5:30.

UC BERKELEY Dwinelle Hall, Berk; events.berkeley.edu. Free. **Pictures from a Hiroshima Schoolyard** (Reichhardt, 2012), Fri, 4:30. Presented by the Institute of East Asian Studies and the Center for Japanese Studies; accompanies the IEAS gallery exhibit "In the Shadow of Hiroshima: Childrens' Visions of Life."

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. $7 donation. "Pop Goes the Vortex:" •**The Touchables** (Freeman, 1968), Thu, 9; and **Deadly Sweet** (Brass, 1968), Thu, 11. SFBG



The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Film Society Cinema 1746 Post. www.sffs.org

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



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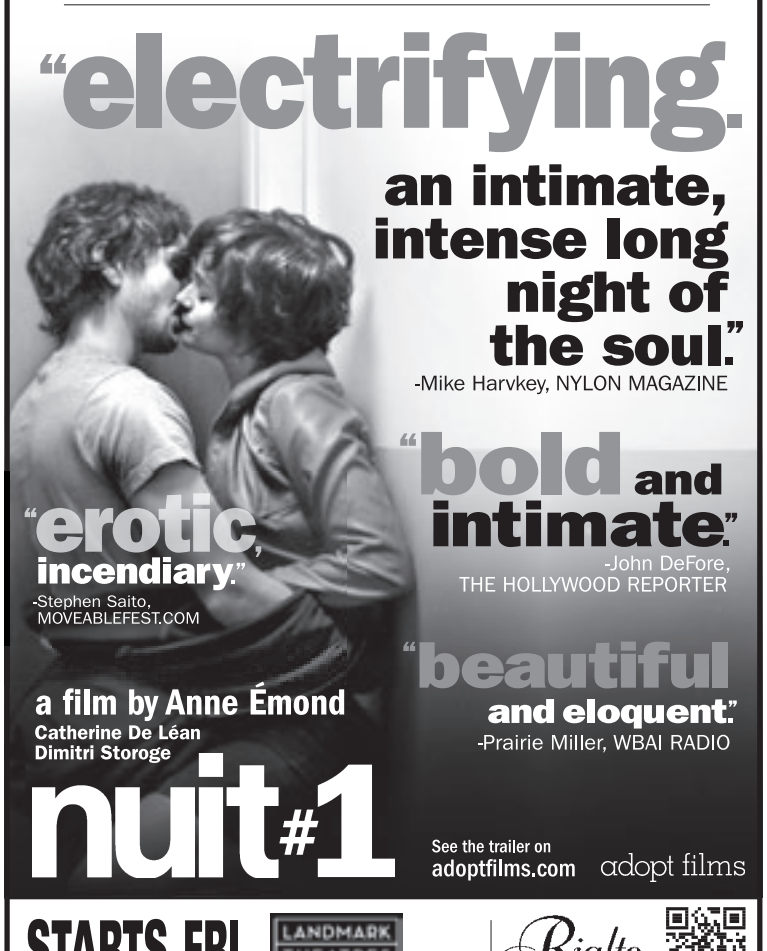
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LEGAL NOTICES

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 23, 2012**. To Whom It May Concern: The name of the applicant is: **Station Four, LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1648 Pacific Ave., San Francisco, CA 94109-2518. Type of License Applied for: **41 — ON-SALE BEER AND WINE — EATING PLACE PUBLICATION DATE: August 1, 8, 15, 2012. L#100030**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-034479-00 The following person is doing business as **Honeypot** 1825 McAllister St., CA 94115. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 24, 2012. Signed by Anna Growley. This statement was filed by Magdalena Zevallos, Deputy County Clerk on July 24, 2012. **L#100032. August 1, 8, 15, 22, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344766-00 The following person is doing business as **Orexi** 243 West Portal Ave. San Francisco, CA 94127. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date July 24, 2012. Signed by John B. Loufas. This statement was filed by Jennifer Wong, Deputy County Clerk on July 24, 2012. **L#100033. August 1, 8, 15, 22, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0345040-00 The following person is doing business as **Feldt Photography** 410 Lake St. #3 San Francisco, CA 94118. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 3, 2012. Signed by James J. Feldt. This statement was filed by Maribel Jaldon, Deputy County Clerk on August 3, 2012. **L#100035. August 8, 15, 22, 29, 2012**

NOTICE OF TRUSTEEíS SALE File No. 7301.28040 Title Order No. 6462481 MIN No. APN 38-6499-011-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 04/07/06. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashieris check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in ß5102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. Trustor(s): ZHEN R. ZHANG AND XIAO S. HE, HUSBAND AND WIFE AS JOINT TENANTS Recorded: 04/19/06, as Instrument No. 2006-I161354-00,of Official Records of SAN FRANCISCO County, California. Date of Sale: 08/21/12 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 372 POLARIS WAY, SAN FRANCISCO, CA 94112 Assessors Parcel No. 38-6499-011-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $254,821.34. If the sale is set aside for any reason, the purchaser at the sale shall be entitled only to a return of the deposit paid, plus interest. The purchaser shall have no further recourse against the beneficiary, the Trustor or the trustee. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority and size of outstanding liens that may exist on this property by contacting the county recorderís office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and if applicable, the rescheduled time and date for the sale of this property, you may call 877-484-9942 or visit this Internet Web site www.USA-Foreclosure.com or www.Auction.com using the file number assigned to this case 7301.28040. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: July 27, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee David Ochoa, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-484-9942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7301.28040: 08/01/2012,08/08/2012,08/15/2012

SUMMONS (FAMILY LAW) CASE NUMBER FDI -12-776865 NOTICE TO RESPONDENT: ANDRE DIXON. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: JULIE BERLIER. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. NOTICE: The restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. NOTE: If a judgment or support order is entered, the court may order you to pay all or part of the fees and costs that the court waived for yourself or for the other party. If this happens, the party ordered to pay fees shall be given notice and an opportunity to request a hearing to set aside the order to pay waived court fees. The name and address of the court are: Superior Court — County of San Francisco, **400 Mcallister St., San Francisco, CA 94102.** The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney are: Nadine R. Zeltzer, **425 Divisadero St. STE 303, San Francisco,CA 94117. (415) 826-2754.** Notice To The Person Served: You are served as an individual. Date: April 14, 2012 by Rosalinda Ponce, Deputy Clerk. **Publication dates: July 25 & August 1, 8, 15, and 22, 2012 L#100028**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548836. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jing Fei Chen for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jing Fei Chen** filed a petition with this court for a decree changing names as follows: Present Name Jing Fei Chen. Proposed Name: **Chloe Jing Fei Chen**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 20, 2012. Time: 9:00 AM room – 514. Signed by Donald Sullivan, Presiding Judge on July 31, 2012. Endorsed Filed San Francisco County Superior Court on July 31, 2012, by Mary Ann Moran, Deputy Clerk. **PUBLICATION DATES: August 8, 15, 22, 29 2012. L#100036**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **July 17, 2012**. To Whom It May Concern: The name of the applicant is: **Roka Akor San Francisco, LLC.**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 500 Jackson St. San Francisco, CA 94133-5105. Type of License Applied for: **47 – ON-SALE GENERAL EATING PLACE PUBLICATION DATE: August 8, 15, 22, 2012. L#100037**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344993-00 The following person is doing business as **(1) We Move Against the Tides (2) WMATT**554 Clayton St. #170414 San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date August 2, 2012. Signed by Victor G. Valle. This statement was filed by Magdelena Zevallos, Deputy County Clerk on August 2, 2012. **L#100038. August 8, 15, 22, 29, 2012**

SUMMONS CASE NUMBER: CGC-10-505580, NOTICE TO DEFENDANTS: Edison Malo, Wells Fargo, Borel Private bank & Trust Co., and DOES 1-50 YOU ARE BEING SUED BY PLAINTIFF: **Athlone Development LLC, McGalkea LLC, McClellan Construction Inc., and Denis McMahon**. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: **San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Jayne A. Peters SBN 108052 at One California St., Third Floor San Francisco, CA 94111** Date: July 27, 2012 by Jhulie Rogue, Deputy Clerk. **Publishing dates: August 8, 15, 22, 29, 2012. L#100039**

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AUGUST 8-14

Mercury is direct! Expect things to return to running as smoothly as they typically do (or don't.)

ARIES

March 21-April 19

Don't let your fears of upsetting experiences stymie you, or you may miss out on awesome opportunities. There's a battle of the bands between the sweet sounds of openhearted fearlessness, and the tangled beat of your suspicions. You can get where you wanna be, but you've gotta be strong.

TAURUS

April 20-May 20

If you cling to the relationships and situations that you've outgrown, you may find yourself unwittingly fighting the very forces of change you currently need. Instead of wishing things were another way, accept where they're at; only then can you move forward and make much needed improvements.

GEMINI

May 21-June 21

You cannot control the winds of fate, but you can adjust your sail. When fear loosens its grip on your mind, it's amazing what you can all of a sudden accomplish. You may be able to see through situations that have seemed immoveable and perceive new pathways. Don't be scared of acting differently.

CANCER

June 22-July 22

Achieving happiness is the greatest goal you can set for yourself, moon child. You must stay on guard against settling into illusions that make you content, versus giving you real and lasting joy. Be yourself in all you do so that you can properly gauge what will work for you in the long term.

LEO

July 23-Aug. 22

The way to effectively deal with the mess in front of you is to take it apart, piece by piece. Throw away what doesn't work and put things back together in a more functional way. Edit your world so that it grows more in the places you love, and not so much in the spots you're just tolerating.

VIRGO

Aug. 23-Sept. 22

You need patience to carry you through this week. Now is the time to look inside yourself to see what you feel, think, and need. Your circumstances may be pressuring you to be decisive, just when you've hit a wall in the knowing department. Simplify your options and trust your gut.

LIBRA

Sept. 23-Oct. 22

When you find yourself over thinking your options and painfully lamenting your situation, know that you are in no state to be making decisions. Clear up your insides before you start trying to handle your outsides. Create from a place of creativity, not panic, for best results.

SCORPIO

Oct. 23-Nov. 21

As counterintuitive as it may feel, you need to confront your fears head on. It takes way more energy to put mega-stressful things off then it does to deal with them. Even if you have to fake it, show valor in the face of the things that are freaking you out.

SAGITTARIUS

Nov. 22-Dec. 21

It's all about beginnings for you right now. How you start a thing has so much to do with how it goes. Make certain that you consider your emotional needs in your dealings, but do it without letting your feelings cloud your judgment. You should strive to put your all out there.

CAPRICORN

Dec. 22-Jan. 19

Your fears are informed by reality, but in that way that movies are made: with much drama. You're a specialist in exaggerating your worst case scenarios! Let history be your guide as you assess possible dangers, and try to put most of your focus on the good that is possible for you here and now.

AQUARIUS

Jan. 20-Feb. 18

You need to believe enough in yourself to be able to stand up and speak out when the need is there, Aquarius. Instead of fighting this week, your needs will be best served by staying true to yourself. Only participate in what is right for you, don't let others incite you to act in ways you'll later regret.

PISCES

Feb. 19-March 20

Your circumstances are set to change, and the best thing you can do is to change right alongside them. Focus on your material needs this week so you can get the pragmatic stuff going in the direction you want them. For best results, take problems that arise as indicators of where you need to focus your attention.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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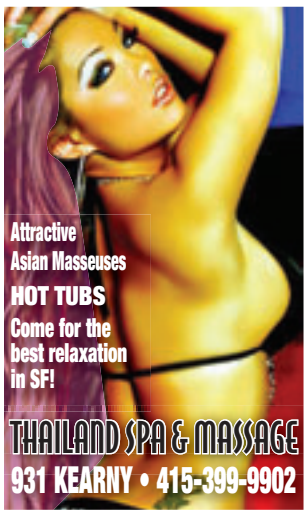




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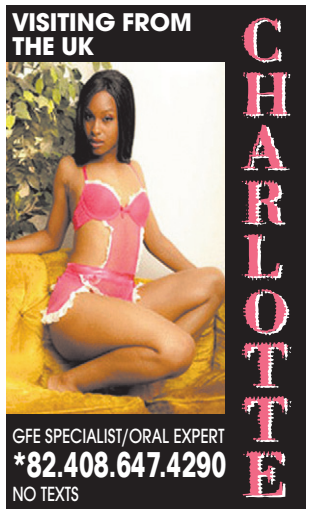






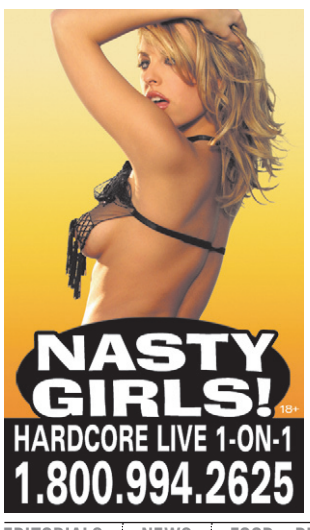
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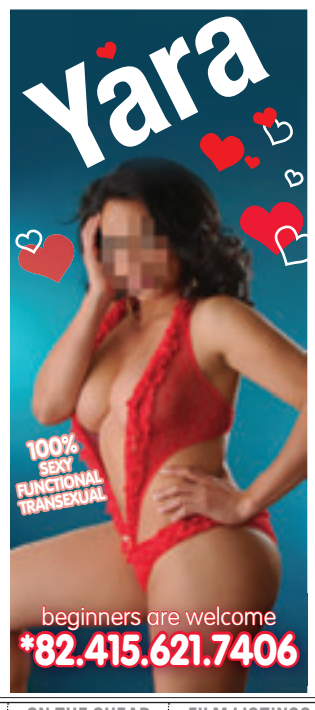
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